

Pixelache 2011 Helsinki Report

The 10th edition of Pixelache Helsinki took place on Suomenlinna island. Compared to the safety and comfort that Kiasma Museum of Contemporary Art provided for the festival during the past years, this island adventure significantly increased the DIY factor of Pixelache. The festival featured 3 programme sections created by our guest curators. Pixelache 2011 had a strong focus on learning new skills and sharing knowledge, attested by the large amount of pre-festival workshops.

Pixelache 2011 was also the kick-off event for an extended season of Pixelversity, our year-round educational programme and for Christian Nold's long-term alternative currency experiment in Suomenlinna.

The international Pixelache Network was very active, with events in Iceland, France (Paris & Rennes), Norway and Mali. A special Pixelache Helsinki feature was also presented at the DMY design festival in Berlin.

PIXELACHE ROUND-THE-YEAR ACTIVITIES 2011

Pixelversity 2011

Pixelversity is a 'learning bridge' between practitioners, cultural and non-profit organisations, interested individuals and larger institutions, and an outreach programme extending beyond Helsinki.

February / Dave Griffiths presents FoAM



Dave Griffiths presented FoAM, who are brought their Groworld Bazaar to Pixelache in March. He gave context and background to this project as well as revealed work that FoAM has been developing in recent years. As well as explaining FoAM's work in connecting plants and people, the talk included cooking recipes, livecoding, robot cats playing chess, and demos of prototype computer games. Dave was raised on an early education in weaving, bell ringing and 8bit computers, and is now a software artist and enthusiastic livecoding performer, in a band called slub. His background is in computer graphics and R&D and he is now a full time free software developer based in Helsinki, Finland, publishing all code he writes under the GPL licence and working for FoAM, an independent art and research group.

February / Henry Collins presents video/data bending



Henry Collins has been experimenting with creating 'Error Art' through data and video bending. Data bending is the creative misuse of digital media. It is in close relation to the art of circuit bending, which is the creative short circuiting of electronic items. Due to the prevalence of computers in everyday life there are literally thousands of computer programs, digital formats and file types. This overload of digital technology available to us is prime for playing with in unexpected and unpredicted ways.

This presentation looked at methods of data bending – exploiting errors by attempting to 'break' technology. It discussed various ways to corrupt image and video files enabling us to see the surreal side of the once functional. The results vary from nonsensical digital pixel noise, to feasts of bleeding colours and jittery imagery.

March / Edward Shanken presents Contemporary Art & New Media: Towards a Hybrid Discourse



Edward Shanken lectured on his current research, which attempts to bridge the gap between the discourses of mainstream contemporary art and new media art.

On this subject, Shanken organised a panel discussion at Art Basel 2010 with Nicolas Bourriaud, Peter Weibel and Michael Grey, gave a conference paper at ISEA2010 Dortmund, and chaired a panel discussion at the 2011 Annual Conference of the College Art Association of America in New York. This topic has been a hot topic of debate on listserves but is only now beginning to attract substantial scholarly attention, as in Graham and Cook's *Curating New Media* (2010), Domenico Quaranta's *Media, New Media, Postmedia* (2010), and Shanken's monograph-in-progress, *Contemporary Art and New Media: Towards a Hybrid Discourse*.

April / 'Scarecrows & Other Ways of Care-taking'



As part of this year's Kuebiko 2011 programme, organised by Artists in the Archipalego, a seminar titled 'Kuebiko- linnunpelättimiä ja muita suojelijoita' (Scarecrows & other ways of care-taking) took place on the 9th of April. It brought together rural cultural heritage, participatory actions & bio-ecosystem awareness with self-organised art practices.

Kuebiko refers to the scarecrow and weather vane (suomeksi: linnunpelätin ja tuuliviiri) built last year by Artists in the Archipalego collective. They borrowed its name from Japanese Shinto culture and it stands for a spirit of knowledge in the form of a scarecrow. "Because he stands all day outdoors, he knows everything". Being two-faced, he sees everywhere.

Pixelversity 2011

May / Kuebiko Outdoor Electronics Lab



Following on from April's Kuebiko seminar, the next Pixelversity event brought together two of Southern Finland's collectives which experiment with electronics and new approaches to physical technology and hardware, namely Association of Experimental Electronics (Koelse) and Kodinkone-musiikin ystävät (Kokomys).

While the Artist in the Archipalego Network organised a workshop weekend for selected artists to make their own Kuebiko (a scarecrow), Koelse & Kokomys joined together on their own agenda, set by their own projects. They created a temporary outdoor electronics lab, exploring self-generating and renewable energy sources, such as solar or human-powered cranks.

June / Kallio Expedition: Uses and Abuses of Public Space



Expedition/workshop led by artist Otto Karvonen and artist-curator Jon Irigoyen in the end of May, focused on Kallio, a neighbourhood that is undergoing a process of change, from a traditional working class neighbourhood into a new centre of creative culture. The Helsinki city urban development plan for the areas of Sörnäistenranta and Hermanninranta is the starting point for the process. The expedition/workshop explored the positive and negative effects of this change and how they are visible in the everyday reality.

July / Unconference on Art and Sustainability



This unconference event during the summer, from 28-31st July, was a meeting of local, regional or international practitioners and organisers in the Estonian countryside, to address the pressing topic of art & energy sustainability in cultural production.

Many artists do address environmental themes in their work, but there is very little discussion about the environmental effects of the process itself. Theatre performance uses much electricity live for its light and sound, while electronic arts consumes energy in all aspects of its material component manufacturing, production, performance, distribution and presentation. This occasion served as a networking and sharing event about recent progress on the topic.

August / Molly Scott Cato presents Green Economics



While visiting Finland as a key note speaker at the ICA2011 Conference in Mikkeli, Molly Scott Cato presented her economic position. This event was organised in cooperation with Demos Helsinki.

Molly Scott Cato is a Reader in Green Economics at Cardiff School of Management and Director of Cardiff Institute for Co-operative Studies. In 2009 she published *Green Economics: An Introduction to Theory, Policy and Practice* and she has also written widely on themes concerned with mutualism, social enterprise, policy responses to climate change, banking and finance, and local economies. Molly is an active member of the Green Party, standing for election at all levels and currently speaking for the Party on economic issues.

Pixelversity 2011

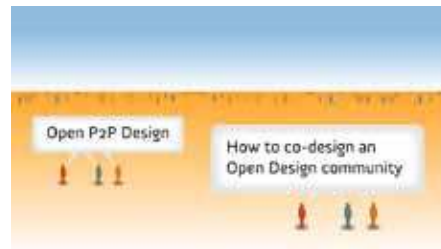
September / Coop Camp



This trans-disciplinary weekend of events in september aimed to connect the practice of informal cultural cooperation and formal cooperatives (kulttuuriosuuskunta) in Pirkkanmaa and wider Finland. Including the network cultural scenes of Pispala Kulttuuriyhdistys and Pixelache Helsinki, this event followed the ICA Global Research Conference held in Mikkeli in late August.

The Coop Camp was an occasion to learn about cooperatives, to share experiences, stories and practices of different types of cooperativism, as well as a place to ask for co-operators, gathering not only local Finnish cultural perspectives and ambitions, but also those of a more international networked scene. The keynote speaker was Franz Nahrada from Vienna and the Global Villages Network;

September / Open P2P Design: How to co-design an Open Design community



Open P2P Design brings open source and peer-to-peer dynamics inside a community-centered design process, in order to have real co-design projects with people and their communities. We can use Open P2P Design for co-designing Open Design processes or commercial or public services with open and peer-to-peer dynamics, starting from communities and involving them inside the design process.

Two-weekend workshop was led by Massimo Menichinelli, who is a designer working and researching on open collaborative projects and the systems that design them. He founded openp2p-design.org, a collaborative project for the research and design of open, complex and collaborative projects, systems and processes.

Suomenlinna Money Lab 2011-2012

What if Suomenlinna would have its own currency? The Suomenlinna Money Lab project sets out to design an alternative currency for everyday use by local people and visitors to add cultural & economic value to Suomenlinna. The project was initiated by the artist Christian Nold, curator Susanne Jaschko and Pixelache.



Christian Nold



Since graduating from the Royal College of Art in 2004, Nold has led many large-scale participatory mapping projects. In particular Christian's "Bio Mapping" project has been staged in sixteen different countries with more than 1500 workshop participants. For the last six years, Nold has been developing an extensive tool-kit of technologies that blend together human and non-human sensors for local governance. Christian Nold is a specialist in creation of participatory platforms that bring people together around unique methodologies of interaction that allow new relationships between people to occur.

Christian Nold / Suomenlinna Money Lab 2011-2012

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Open Workshops & Discussions



In March during the Pixelache festival Christian Nold organised an emotion map workshop for the inhabitants of Suomenlinna island. The project continues in the autumn 2011 with workshops and informal discussions about the idea of Suomenlinna having its own currency and about the meaning of 'local' value in the context of the island. The project will at mid-term be handed over and run by a steering group of local inhabitants who decide how the profits of the project will be used for the benefit of the island.

The Living Island



The creative project maintains the history of the island as well as represents the diversity of Suomenlinna as a living island.

Bijlmer Euro



The Bijlmer Euro is a complimentary local currency for South East of Amsterdam which creates economic benefits for local people, inspires social connections and builds a complex network identity for the Bijlmer. The model for this unique community trust system was developed by the artist Christian Nold together with the local community of Bijlmer.

PIXELACHE HELSINKI FESTIVAL 2011

Pre-Festival Workshops



Hackteria: Bioelectronix for artists

Bioelectronix for Artists' is built around the central Hackteria idea of bringing scientific apparatus and protocol into the sphere of art, electronics hacking and open source environments.

The workshop was an experimental maker-workshop with multilayered outcome for people interested in DIY-biology, microscopy and simple technological interaction with living microorganisms for example through sound. Participants became involved in sourcing and isolating microorganisms from the environment and developing open hardware and software environments with which these organisms can be both viewed and become the subjects for simple interactions. A primary aim of the activity was to demonstrate that scientific/artistic experimentation can take place within the DIY and open source domains, and that biology and custom made electronics and software can be friends.



M.A.R.I.N. Workshop: Environmental Sensors and Sensor Networks in Media Art

The Pixelache workshop with M.A.R.I.N. brought together artists and developers working with environmental sensors which are either connected

as a network or log their data. During the workshop two sensor setups were set up on Suomenlinna island: SenseStage and API Tatsipaa sensor node. The main focus was on Xbee networking, data retrieval and storage. How does context of media art impact these designs vs. sensor data management in scientific environmental monitoring?

M.A.R.I.N. (Media Art Research Interdisciplinary Network) develops collaborations around art, science and technology with a focus on marine ecosystems and field work at the sea in the form of workshops and residencies.

Pre-Festival Workshops

Timelab: The Mini-CNC kit



Timelab has been developing a lasercut kit for a small, sturdy, desktop-sized, computer-controlled milling machine. They have used it to mill wood, plexi, PCB's and one table surface. They brought parts for 8 machines with them to Pixelache and built them together with participants.

In the workshop the participants were helped to assemble a complete CNC-machine in one day and they had the opportunity to make parts for the machines on Timelab's Makerbots.

Deptford TV



This workshop attempted to identify and document secret (covert) places, strategies and messages in our everyday surroundings. We used covert, co-operative tactics and practice openness and transparency to push the covert into clearer view.

Main tool for this workshop were easily to obtain, simple to use and perfectly legal video receivers that can intercept the data collected by small CCTV video cameras often placed covertly in shops, offices and other public/private spaces. But also ordinary media-gathering devices were used, our own eyes and ears and our social skills to identify and record evidence of covert operations in our midst, whether this is capturing gossip and rumour about the Suomenlinna's Island fortress or observing city planners' attempts to 'design out' specific social behaviours.

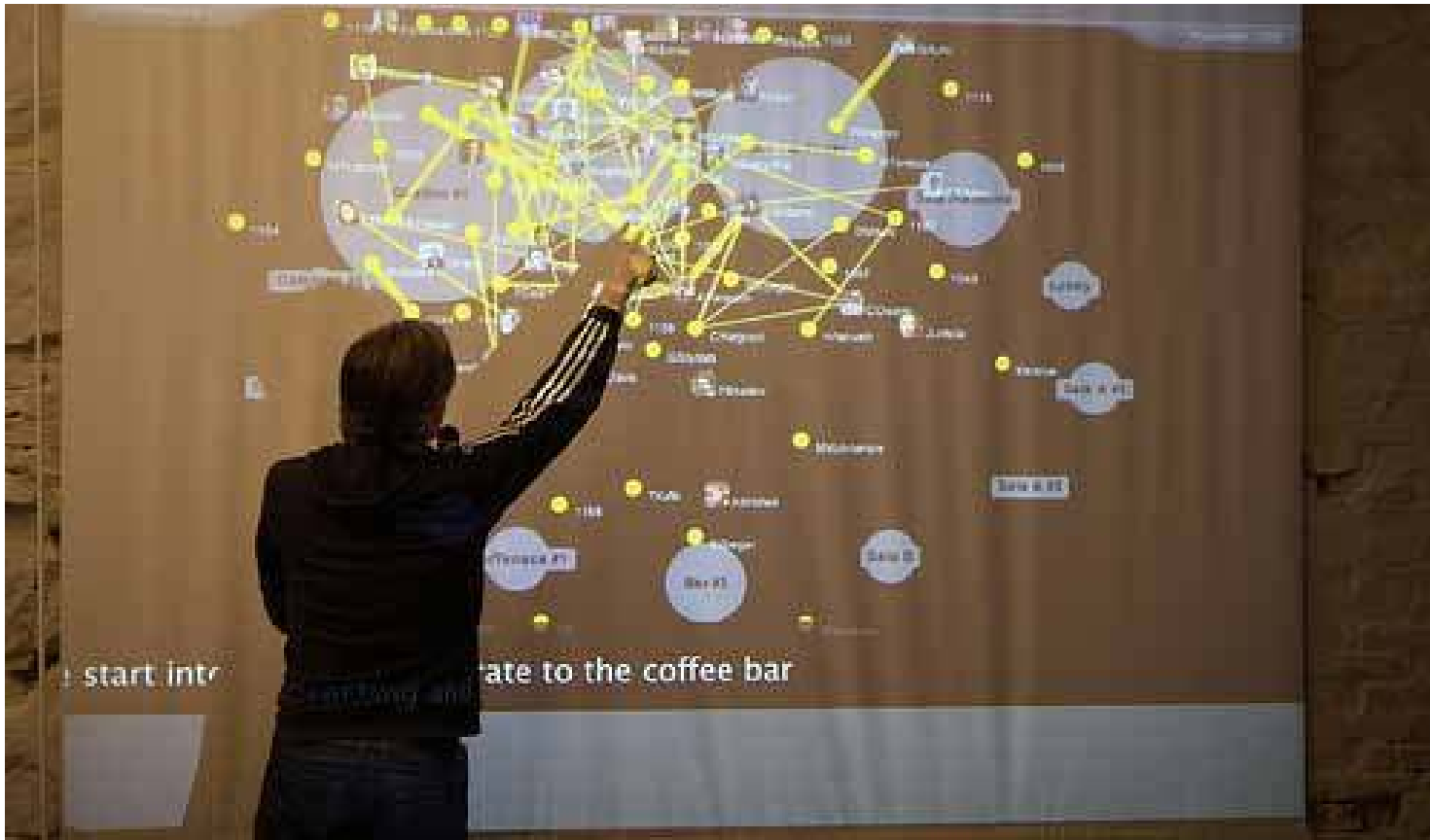
Temporary photoElectric Digestopians WorkLab



A co-creation worklab with research based experiments on the transformation of light energy into electric energy with food. Fusing cooking and solar tech and designs, the participants worked with edible materials to create 'e-tapas' of different aesthetics and tastes. A principal role is for the Aronia Melanocarpa (Choke/Apple berry), one of the most powerful, anti-oxidant rich berries both in terms of kJoules and microWatts, entangled in a rich global historical narrative (see also other groWorld-parts). To be tested, tasted and appreciated on heliotropic tickling tongues.

Map Me If You Will

In contrast to the conventional understanding of mapping the 'map me if you will' programme explores a broader meaning of mapping as a practice applied not only to space but also to the social body. The program emanates from the idea that the collection and visualisation of data should not be left to the power of corporations and governments, but as a collective act can empower the individual as well as the community. The program comprised of a one-day a seminar, a workshop and a production residency by Christian Nold that continues after Pixelache 2011. It is devised by Susanne Jaschko, a Berlin based independent curator.



Map Me If You Will Seminar & Workshop



Workshop: Mapping in Progress

A one-day open think-tank on mapping as artistic practice, targeted to artists, curators and people with a background in technology or science. In the morning, during the performance "On Exactitude in Mapping" the participants, for a brief moment, became the map, the piece, the story and the landscape. The performance was a non technological, participatory performance in the tradition of Relational Aesthetics. It was followed by Christian Nold, Wouter Van den Broeck, Esther Polak and Ivar van Bekkum giving inside into their individual approaches to mapping.

The afternoon was devoted to working in smaller work-groups on subjects such as the cultural and artistic relevance of mapping, the re-appropriation of technological systems for mapping, the relation between the constructed map and real space, and the ethical implications of mapping. The workshop aimed at providing a solid knowledge of mapping in the art context through critical reflection, hands-on experience and collaborative exercise. In addition, participants were invited to put their own mapping projects up to discussion. Thus the workshop may generate ideas for new projects, improve existing concepts and result in new collaborations.

Seminar Map Me If You Will

A one-day series of interconnected talks and discussions on the cultural and political dimensions of mapping and data collection/visualisation.

Our data flows through ubiquitous networks, data collection points and hovers in nebulous data clouds. It is read and processed by machines rather than by humans. While it might be stored on server farms somewhere beyond our knowledge for decades, it tends to disappear from our personal memory, once it has lost our immediate attention. With every electronic payment, phone call, text message, travel, visit to a website or dentist, we produce digital information about ourselves that we hardly are aware of, nor we make further use of usually. At the same time and through all our activities we collect very specific bits and pieces of information which we rarely share with others.

The recent past has seen new initiatives and projects on open data, collaborative mapping and artistic data visualisations attempting to unravel the complex processes which drive the world. Before this background the speakers discussed issues such as database and mapping as documentary, the ownership of data, the politics and aesthetics of visualisation and the human factor in mapping and data collection.

Computational Photography

Computational photography is a new concept in digital photography, referring to the use of algorithms to retrieve, modify and select data from an imaging device in order to expand the possibilities of visual expression. The digital camera is thus seen as a tool for programming instead of merely recording images. This programme comprised of an exhibition and a seminar.



Exhibition: 'Return of the Unexpected - Computational Photography'

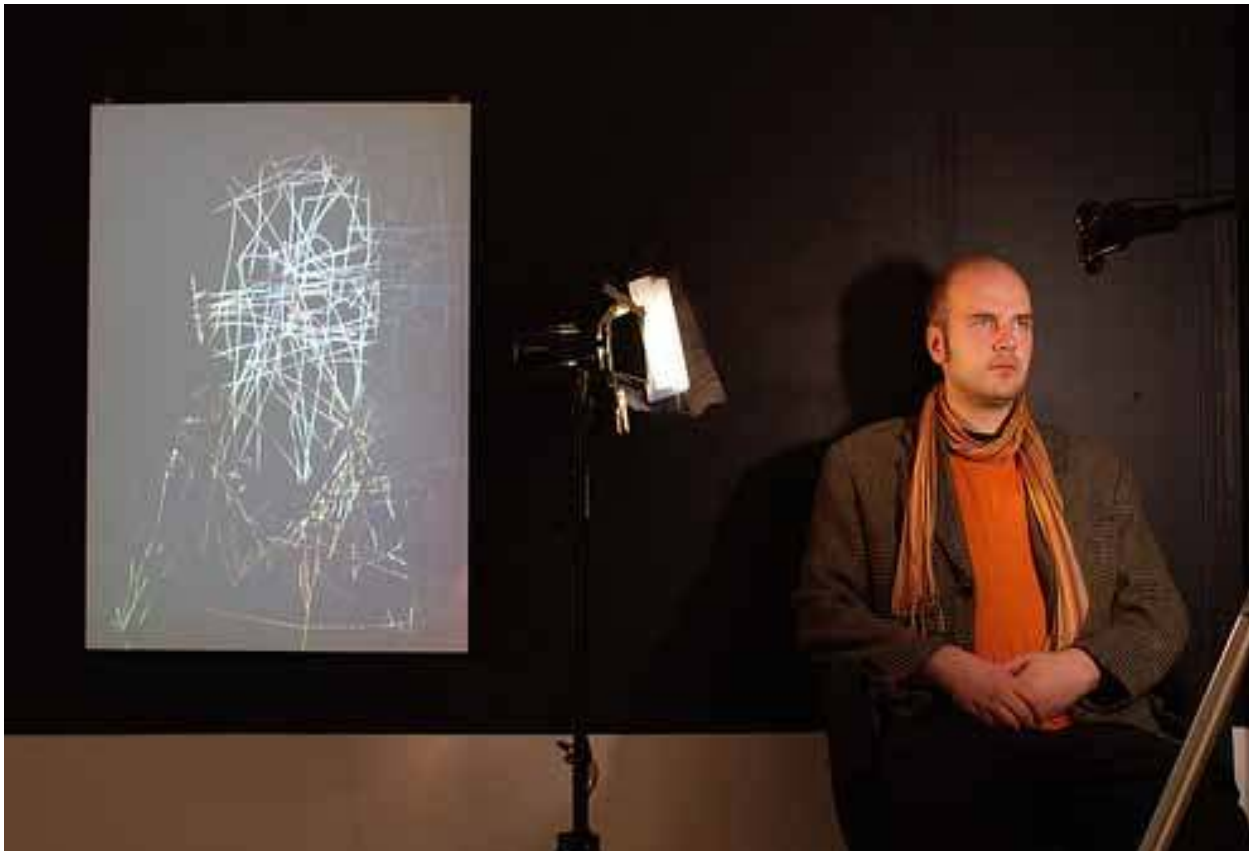
The title of the exhibition "Return of the unexpected", states that unlike in mainstream digital photography, the results of algorithmic manipulation of camera data are often to some extent unpredictable. Computational photography is in this way reminiscent of the time of early photography and an invitation to artistic experimentation. The result is an interplay between the artist and the medium, and often accompanied by an interactive format of presentation, that between audience and the artwork.

Featured artworks at MUU gallery

Self-Organized Landscapes by Ben Bogart (CA);
Artificial Smile by Andreas Schmelas and Stefan Stubbe (DE);
Portraits of a Machine by Wolfgang Bittner (AT) and Stijn Belle (NL);
Extracts of Local Distances by Frederic Gmeiner Torsten Posselt and Benjamin Maus (DE).

Computational Photography Exhibition Opening

The authors of 'Portraits of a Machine', Wolfgang Bittner and Stijn Belle brought an alternative 'Saccades' version of their installation to the opening of the exhibition. In Saccades, direct feedback of the visitors gaze is used for creating a photographic portrait. An art model wearing an eye-tracking device looks at her own mirror image. Her eye movements are recorded and they serve as the input for a computer software which draws fragments of the face in response to the eye movement.



Computational Photography Seminar

Computational photography is a term currently best known from the camera industry where many new features in digital cameras are implemented with in-camera processing and software. To a much lesser degree it is so far understood as a new artistic field. What may be the implications of this concept to photographic expression? The seminar aimed to give an overview to the field and addressed the topic from the point of view of three artistic projects exhibited in Pixelache 2011 festival.



groWorld Bazaar

groWorld is a long running FoAM project investigating the relationship between plants and people. In the past it has involved teaching workshops on guerrilla gardening, looking at plants as inspiration as organisational models, investigating permaculture, creating games that make you see the world from a plant's viewpoint and designing patabotanical worlds of fantastical plant relationships.



Temporary photoElectric Digestopians [TpED]
Worklab



A co-creation worklab with research based experimentations on the transformation of light energy into electric energy with food. Fusing cooking and solar tech and designs, the participants worked with edible materials to create 'e-tapas' of different aesthetics and tastes.

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Groworld Bazaar

Seedballing workshop



Seed Balling – is a natural farming technique, developed by Masanobu Fukuoka, which contains plant potential for an entire ecosystem. Its easy and fun method to learn about plants and about the environment. During the seedballing workshop at Pixelache, the focus was on local edible plants and their importance for the locale or urban environments. Clayballs were created by using water, clay, compost and preselected seeds, which will be based on Chokeberries (Aronia Melanocarpa) companion planting.

Draw a plant spirit – game character design/permaculture workshop



Computer games allow us to take on other lives, and see the world from new perspectives. FoAM has been working for a number of years on using games to strengthen the connection between plants and people. They take popular games as FarmVille as inspiration, but explores what would happen if they were infused with aspects of permaculture, and where characters called “Plant Spirits” help or hinder you as you discover a world organised by companion planting.

The game is in active development, and visitors were invited to design their own characters on paper, that were rebuilt in the running game to play with.

Augmented ecology session



Animals are fitted with tracking devices, webcams and hooked up to sms services, satellites are tracking global crop development in real time, ecosystem monitoring is crowdsourced with mobile technology; is there still a private-life for plants and animals?

Since 2010 FoAM Amsterdam is developing a foraging application for Android smartphone called Boskoi. To look in a wider context at ecology and new media, the Institute for Augmented Ecology, has been launched in 2011.

Camp Pixelache

Camp Pixelache featured presentations & discussions related to the main topics of the 2011 festival as well as installations by a large number of young creators from Finland and abroad.



Camp Pixelache Exhibition

The exhibition featured 15 new projects, most of which were presented for the audience for the first time. Some of the projects were still under development and thus presented as prototypes.

ZOE



ZOE by Niki Passath (AT) is a swarm of robots. The project is an attempt to create robots which would move in a way that appears to be guided by emotions and social intelligence.

Fungifiction



Fungifiction by Tine Tillmanin & Laura Popplow (DE) presents a fictional future vision for the city of Helsinki. Mushroom cultivation has become an important part of everyday life and the 'Mushroom Research Center Helsinki' at Suomenlinna island explains how the breeding of mycelium and mushrooms is a way to save societies and the planet.

'Fablab'



'Fablab' is short for 'fabrication lab', a lab that has a set of tools that enable the manufacturing of more or less complex physical objects from various materials. Fablabs have been set up all over the world over the past couple of years and have a potential of becoming a more flexible and ecological alternative compared to traditional industrial mass production. Camp Pixelache features two fablabs who both have their own special approach: Timelab from Ghent, Belgium and Le Mag/Labin from Paris, France.

'Encoded Views' course exhibition



'Experimental Project in Computational Photography' was a course organised in Aalto University during the academic year 2010-2011. The course ended a week before Pixelache and its results were exhibited as part of the Camp Pixelache event in Galleria Augusta.

The Encoded Views exhibition features eight different approaches to the topic. The students with multi-disciplinary backgrounds from media design, technology and visual arts were given a free hand to think from the scratch what computational photography is, or could be.

Camp Pixelache Presentations

Camp Pixelache programme also included several presentations. Some of these were scheduled beforehand but also anyone who had a festival pass was able to propose to give a presentation, the programme of the day was decided in the morning when the event started. If there were very similar topics, these were combined to one session. Topics included Camp Pixelache presentation programme format is based on BarCamp.

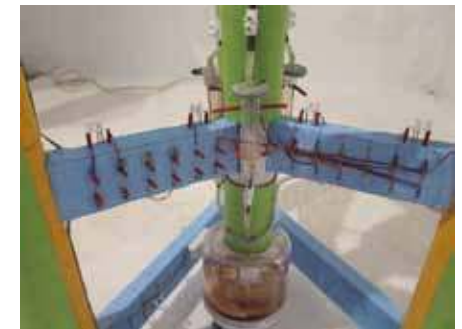


Signals from the South

The 4th edition of Signals from the South – programme dedicated to art, media and technology projects from South America, Africa and Asia - featured an exhibition by Jean Katambayi Mukendi (R.D. Congo), a self-taught artist and scientist, who has a passion for logic, mechanics, geometry and above all electricity.



The exhibition featured several of Jean Katambayi Mukendi's latest works, fragile and complex conceptual installations. Simulen addresses the daily reality of power cuts in Congo and the rest of Africa, and is the prototype of a tool that would perhaps be the first one, to both visualise this phenomenon and teach common people how electricity works to protect them. Ecoson (above) is an artistic and electrical representation of the relationships between nature and technology within our global ecosystem.



Jean Katambayi Mukendi's art practice synthesizes the influences of his direct environment, the knowledge acquired during his studies and the everyday difficulties of contemporary African societies. Cardboard, thread to his childhood, remains the main raw material onto which he applies different metals (copper, aluminum, steel). From there he elaborates sophisticated electrical mechanisms, embedded into fragile, beautiful and complex conceptual installations, involving hours and hours of work.

Above, Econergie, a new artwork created during his Pixelache residency in March.. It sets out to highlight the power of tiny elements, in this case a drop of water, on the production of energy. It is an illustration of the idea that huge sources of energy around us and can be activated and demultiplied with little effort, using the power of imagination.

HIAP talk

Brian Holmes: A Cultural Critique for the 21st Century?



In this edition of HIAP Talks, the American writer and activist Brian Holmes was invited in partnership Helsinki's Pixelache festival. Holmes set out to construct a psycho-social critique of the globalized neoliberal system. Taking the Frankfurt School and French philosophers such as Michel Foucault and Félix Guattari as his point of departure, Holmes laid the basis for a new cultural critique, networked and multiple, anchored in intimate territories and open to the interplay of geographical scales that characterize world society. He set out to create a synthesis of negative and affirmative critiques, something often considered impossible. As part of this new critique, Holmes also analyzed the role of artistic invention.

Audio/Visual Projects



Pixelache / Äänen Lumo Club



Defunensemble & KOELSE



Featuring Yann Leguay (FR), Taco Bells and Martin Küchen and Gayborhood DJ's on Friday and Varropas, annajoanna!, Lulan Sinule (EST), DJ's Esmeralda Temple and Myan Maraca on Saturday



For Pixelache Helsinki 2011, defunensemble and KOELSE built an audiovisual experience in which compositions overlapped with improvisations, traditional instruments met electronic noise machines, video projections merged with the soundscape in the space. It was not a concert, not an installation, it was a unique three dimensional experience which you had to experience yourself.

PIXELACHE INTERNATIONAL COLLABORATIONS 2011

Pixelache Helsinki @ DMY Berlin Makerlab

DMY Berlin 2011 design festival takes place at Berlin Tempelhof Airport, 1-5 June. Pixelache Helsinki will present two projects in this year's DMY Maker Lab: OHANDA open source hardware initiative and Temporary photoElectric Digestopians [TpED] Worklab by Bartaku / FoAM.



'Temporary photoElectric Digestopians [TpED]' are experimental e-tapas designed to provide an electric tickle on a heliotropic tongue. Fusing cooking with solar cell design, light energy is harvested by edible power plants and transformed into electrical energy. After the e-tickle has enriched the taste, the left over energy (kJoules) powers the body and flows further into nature as nutrient for the plants.

The TpED worklabs are a node of Bartaku's ongoing research 'PhoEf: The Undisclosed Poésis of the Photovoltaic Effect'. At the interstices of arts, science and ecology, PhoEf focusses on the relation between light and electrical energy. PhoEf fuses site specific micro-interventions, installations, experimental workshops/labs, writings and lectures/talks. Bartaku is a Brussels based artistic researcher and member of transdisciplinary lab FoAM.

Pixelversity @ Plektrum

This seminar event entitled 'Learning and Networking around the Eastern Baltic Sea' introduced the Pixelversity programme in Plektrum Festival in Tallinn, seeking new connections and strengthening friendships across the Gulf of Finland.



The future proposal for the Pixelversity 2012 programme was publically released, which focuses on network culture exchange between Estonia, Russia and Finland. Anticipating this process, Lilia Voronkova, researcher at the Art-(social) Science department in the Centre for Independent Social Research in St Petersburg, shared her insights and experience with the presentation 'Exploring Reality Together: Art-(social)' science projects.

Festival Participants & Audience

PixelACHE 2011 Helsinki / 10-13 March 2011

Exhibitions				2318
Signals from the South	Myymälä2	9-20.3	600	
Computational Photography	MUU	11-27.3	700	
Camp Pixelache	Augusta	12-13.3	500	
Defunensemble & Koelä	Paarlastihuone	12-13.3	350	
Workshops				97
M.A.R.I.N	Pajasali	7-13.3	12	
Hackteria	Pajasali	8-13.3	14	
Suomenlinna Emotional Map	Augusta	9.3	10	
Mapping in Progress	Pajasali & Chapman	10.3	20	
Timelab mini CNC-Kit	Augusta	10.3	15	
Deptford TV	Pajasali	10.3	10	
Temporary Photoelectric Digestopians	Pajasali	10.3	16	
Seedballing Open Workshop	Pajasali	11.3	10	
Seminars/Presentations				835
HIAP Talks: Brian Holmes	Pajasali	10.3	90	
Map Me if You Will	Pajasali	11.3	100	
Computational Photography	Chapman	11.3	35	
Camp Pixelache	MAA, Chapman...	12.3	250	
HIAP Open Studios	HIAP Studios	12.3	250	
Augmented Ecology Symposium	MAA	13.3	50	
Computational Photography wrap-up	MAA	13.3	10	
Networking Event	MAA	13.3	50	
Art & Renewable Energy Network	MAA	13.3	20	
Pixeliversity Open Circle	MAA	13.3	30	
Club Events				400
Pixelache Club	Dubrovnik	11.3	200	
Pixelache Club	Dubrovnik	12.3	200	
PixelACHE 2011 visitors total:				4050

PixelACHE 2010 Helsinki / 25-28 March 2010

Exhibitions				17655
Festival opening	Kiasma	25.3	150	
Anisotropia (Signals from the South)	Muu gallery	11-28.3	700	
The Invisible City	Myymälä2	24.3-6.4	750	
DashnDem	Akkuna gallery	23-28.3	400	
Window Farms + Golan Levin exhibition	Kiasma	20.3-28.3	13000	
Self-Sustainable Party Container	In front of Kiasma	25-28.3	1000	
How to Build a Dishwasher & Chmod +x art	Kerava Art Museum	25.3-30.5	1447	
Gallery tour	MUU, Myymälä, Akkuna	28-28.3	30	
Workshops				163
Invisible City part 1	Kiasma Seminar Room	25.3	15	
Invisible City part 2	Public Space	27.3	8	
Fritzing	Kiasma Lobby	27.3	25	
Vivocarts	Kiasma Seminar Room	27.3	50	
Let's Make Noise, Let's Play Together	Vanha	28.3	13	
Herbologies	Botanic Garden	28.3	40	
Dissassembling of Window Farms	Kiasma Lobby	28.3	12	
Seminars/Presentations				1649
Video lehterissa	Kiasma Seminar Room	24.3	10	
Art & Technoscience Seminar	Kuvataideakatemia	24.3	300	
Camp Pixelache	Kerava Art Museum	26.3	250	
Energy Breakfast	Kiasma Seminar Room	27.3	22	
goto10 breakfast club	Hotel Tori	27.3	20	
Carnegie Mellon	Kiasma Theatre	27.3	40	
Herbologies	Kiasma Seminar Room	27.3	56	
Piet Zwart	Kiasma Theatre	27.3	60	
c.art media	Kiasma Theatre	27.3	61	
Signals from the South	Kiasma Seminar Room	28.3	25	
Performances				805
Arch of Neo	Kiasma Theatre	24.3	200	
Urban Projection Lab	Facade of National Theatre	27.3	300	
Bodymusic	Kiasma Theatre	28.3	145	
Vladislav Delav / Aki Kaurismäki	Kiasma Theatre	28.3	160	
Club Events				1130
IHME-Pixelache Club	Vanha	27.3	1050	
End Club	Parrigan	28-28.3	80	
PixelACHE 2010 visitors total:				21402

Festival Audience

Visitor numbers of Pixelache 2011 are significantly smaller than in 2010, mostly for the reason that Pixelache Festival took place for the first time almost entirely in Suomenlinna and not in Kiasma as in previous years. In 2010 we had two exhibitions on view for several months in Kiasma, which had 13000 visitors in total. In addition, the edition 2010 of Pixelache was the biggest ever and we decided to make a little more compact 2011 festival, with less venues and fewer exhibitions, investing more resources in our round-the-year Pixeliversity programme and Christian Nold's Suomenlinna Money Lab experiment.

Contributors

About 200 artists, students, researchers and other professionals from the field participated in Pixelache festival 2011. The participants came from all over the world.

Online visitors

330 000 unique visitors on the different Pixelache websites since July 2008. 27 000 people have been so far watching our 08, 09, 10 & 11 video documentation.

Festival Team 2011

Invited Programme Planners

map me if you will: Susanne Jaschko
#Groworld Bazaar: Dave Griffiths, Lina Kusaite, Theun Karelse, Bartaku
members of FoAM)
#Computational Photography: Markku Nousiainen

Collaborators

#Pixelache Clubs: Äänen Lumo (coordinated by Kimmo Modig).
#Hacteria workshop: The Finnish Society of Bioart (coordinated by Erich Berger)
#M.A.R.I.N. workshop: M.A.R.I.N. project (coordinated by Tapio Mäkelä)

Staff & Assistance

Programme director: Juha Huuskonen
Executive director: Ville Hyvönen
Coordinator: Nathalie Aubret
Graphic design and visual identity: Tuomo Tammenpää / YATTA
Pixelache 2011 website implementation: Petri Lievonen
Photo Documentation: Antti Ahonen
Video Documentation: Mikko Laajola, Wojtek Mejor
Pixelache 10 website & communication infra: Petri Lievonen
Production assistance: Pinja Rosenberg, Kati Hurme (PR), Taija Perkiökangas (exhibition setup), Maria Hoffmann
Pixeliversity programme at Pixelache 2011: Andrew Gryf Paterson
Signals from the South programme: Nathalie Aubret, Juha Huuskonen
Volunteers: Christian Sjöholm, Christine Langinauer, Susanna Jurvanen, Henrik Lindqvist, Joni-Pekka Jussila, Minna Piirainen, Maria Hoffmann, Silke Brandt, Maiju Vigren, Kaisa Karvonen
Computational Photography advisory board: Antti Huittinen, Jussi Ängeslevä and Miska Knapek
Assistant for map me if you will / Susanne Jaschko: Giovanna Esposito Yussif
Assistant for Signals from the South / Jean Katambayi Mukendi: Joakim Pusenius

Pixelache Helsinki is organised by non-profit organisation Piknik Frequency

Piknik Frequency members: Ville Hyvönen (chairman of the board), Antti Ahonen, Juha Huuskonen, Ville Hyvönen, Jon Irigoyen, Mikko Laajola, Petri Lievonen, Mikko Lipiäinen, Wojtek Mejor, Teemu Määttänen, Andrew Paterson, Minna Piirainen, Petri Ruikka, Aura Seikkula, Ulla Taipale, Tuomo Tammenpää, Jenni Valorinta, Jussi Ängeslevä

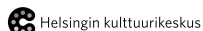
Festival Contributors 2011

# Adnan Hadzi	# Emil Sångfors (FI)	# Kevin Bartoli (FI)	# Paul Watson (UK)	# Ville Hyvönen (FI)
# Alberto E Tozzi (IT)	# Erich Berger (FI/AT)	# Kimmo Modig (FI)	# Petri Kola (FI)	# Ville Väänänen (FI)
# Alessandro Ludovico (IT)	# Esther Polak (NL)	# Kivi Sotamaa (FI)	# Petri Lievonen (FI)	# Vincent Guimas (FR)
# Amber Teacher	# Filipe Cruz (PT)	# Krisjanis Rijnieks (LV)	# Petri Ruikka (FI)	# Vuokko Aro (FI)
# Andreas Schmelas (DE)	# Florian Brueckner (UK/GE)	# Kristoffer Lawson (FI)	# Phil Rose (UK)	# Wojtek Mejor
# Andrew Paterson (SCO/FI)	# Forrest Oliphant (FI)	# Lasse Scherffig (DE)	# Pinja Rosenberg (FI)	# Wolfgang Bittner (AT/NL)
# Andy Best (FI)	# Gayborhood dj's (FI)	# Laura Beloff (FI)	# Qi Jin (CN)	# Wouter Van den Broeck (BE)
# Andrew Paterson (UK/FI)	# Gisle Frøysland (NO)	# Laura Popplow (DE)	# Rachel Dalton (UK)	# Yann Leguay (FR/BE)
# Andy Best (UK/FI)	# Graham Harwood (UK)	# Laurens Schuurkamp (NL)	# Raitis Smits (LV)	# Youngho Lee (KR)
# Andy Gracie (UK)	# Ida Stien Wullum	# Laurier Rochon (CA)	# Reha Discioglu (TR)	
# Anish Patel (UK)	# Ida Typpö (FI)	# Leyla Nasibova (AZ)	# Renee Olde Monnikhof (NL)	
# Annu Kevarinmäki	# Ieva Kirsone (LV)	# Lieven Standaert (BE)	# Riitaoja Leila (FI)	
# Antti Ahonen (FI)	# Ilpo Heikkinen (FI)	# Lieven Van Speybroeck (BE)	# Roope Ritvos (FI)	
# Antti Karttunen (FI)	# Ivan Henriques (NL)	# Lina Kusaite (LT)	# Sami Klemola (FI)	
# Anu Osva (FI)	# Ivar van Bekkum (NL)	# Lisa Haskel (UK)	# Sami Pekkola (FI)	
# Ashok Sukumaran (IN)	# Jaakko Tolvi (FI)	# Marc Dusseiller CH	# Sandra Vina (VE/FI)	
# Aura Seikkula (FI)	# Jaakko-Priidik Hallas	# Maria Duncker (FI)	# Santeri Laamanen (FI)	
# Arjen Raateland (FI/NL)	# Jakob Penca	# Marianne Decoster-	# Sarun Pinyarat (TH)	
# Bart Vandeput (BE)	# James King (UK)	Taivalkoski (FR/FI)	# Saul Hardman (UK)	
# Baruch Gottlieb (CA/DE)	# Jari Suominen (FI)	# Marije Baalman (NL)	# Scott Addelsee (UK)	
# Bertrand Charles	# Jean Katambayi Mukendi(CD)	# Marika Dermineur (FR)	# Signe Pucena (LV)	
# Benjamin Dromey (IR)	# Jenni Valorinta (FI)	# Markku Nousiainen (FI)	# Simon Lock (UK)	
# Brian Holmes (FR/US)	# John W. Fail (FI/EE)	# Martin Küchen	# Stijn Belle (NL)	
# Catherine Lenoble (FR)	# Jonathan Cremieux (FI/FR)	# Martins Ratniks (LV)	# Susanne Bachfischer (AT)	
# Chi-Hsia Lai (FI/TW)	# Jonna Karanka (FI)	# Martti Hyvönen (FI)	# Susanne Jaschko (DE)	
# Chris Barker	# Joonas Jokela (FI/SE)	# Michal Ejdy (NL/PL)	# Taavi Tulev (EE)	
# Chris Packard (UK)	# Joonas Siren (FI)	# Mikko Kuhna (FI)	# Taija Perkiökangas (FI)	
# Christian Nold (UK)	# Jos Auzende (FR)	# Mikko Laajola (FI)	# Tapio Mäkelä (FI)	
# Christian Sjöholm (FI)	# Judith Rompel (DE)	# Miska Knapek (DK)	# Terike Haapoja (FI)	
# Cristina Gaspar (FI/PT)	# Juergen Neumann (DE)	# Nathalie Aubret (FR/FI)	# Tero Kempainen (FI)	
# Daina Silina (LV)	# Juha Huuskonen (FI)	# Niels Schrader (NL/DE)	# Theun Karelse	
# Daniel Feles (HU)	# Juho Jouhtimäki (FI)	# Niki Passath (AT)	# Till Bovermann /FI/DE)	
# Daniela Boraschi (UK)	# Jukka Hautamäki (FI)	# Olga Mashkina (RU/FI)	# Timo Wright (FI)	
# Dave Griffiths (UK)	# Jussi Kivipuro (FI)	# Oliver Griffiths (UK)	# Tine Tillmann (DE)	
# Dominique Moulon (FR)	# Kari Yli-Annala (FI)	# Otso Kaijaluoto (FI)	# Triin Hommuk (EE)	
# Edward Shanken (US/NL)	# Kati Hurme (FI)	# Pasi Rauhala (FI)	# Tuomo Tammenpää (FI)	
# Emanuel Lohninger (AT)	# Katja Virta (FI)	# Patrizia Boglione (IT)	# Ulla Taipale (FI)	

Festival Partner organisations and Supporters

Public Funders

Pixelache 2010 was made possible with the support of the Ministry of Education, Helsinki City Cultural Office and AVEK. The 'Signals from the South' programme was supported by the Ministry of Foreign Affairs.



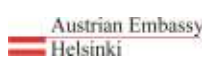
Event Co-organisers

Computational Photography / Media Factory, Aalto University
groWorld bazaar / FOAM
M.A.R.I.N workshop / M.A.R.I.N
Hackteria workshop / Bio Art Society
Clubs / Äänen luma
HIAP Talk Brian Holmes / HIAP
Audiovisual Concert / Koelse & Defunensemble
Signals from the South / Fondation Blachère



Cultural Institutes, Embassies, Foundations

Support from Institut Francais, British Council, Goethe Institut, Austrian Embassy, Pro Helvetia, Svenska Kulturfonden, Kordelin and The Finnish Cultural & Academic Institute made it possible for us to bring projects from all the represented countries.



Festival Partner Venues

Festival venues included Suomenlinna kokous- ja juhlatilat, Cafe Chapman, MUU, Myymälä, Dubrovnik.



Education Institution Partners

In the context the festival, Pixelache collaborated with the following universities/study programmes: Media Factory / Aalto University (FI), Piet Zwart Instituut (NL)



Sponsors



Festival 2011 Budget Summary in euro

Incomes / Tulot	101173,71
Costs / Menot	101173,71
Total / Yhteensä	0,00

Tulot / Incomes

State & City Grants / Valtion & Helsingin kaupungin apurahat	77884,23	77%
Partners, foundations, sponsors / Yhteistyökumppanit, säätiöt, sponsorit	20407,40	20%
Lippu- ja myyntitulot / Tickets and Sales	2882,08	3%
Total / Yhteensä	101173,71	100%

Menot / Costs

Staff salaries / Henkilöstö palkat	42727,00	42%
Production Costs	8841,29	9%
Fees / Palkkiot	12452,18	12%
Travels / Matkat	8935,02	9%
Accommodation / Majoitus	5105,57	5%
Board / Ruoka	7682,84	8%
Transportation / Kuljetukset	4058,92	4%
Equipment / Tekniikka	3326,95	3%
Publicity / Markkinointi / Documentation	3953,44	4%
Venue rental / Tilavuokrat	4090,50	4%
Total / Yhteensä	101173,71	100%

Other Resources (estimation)

Volunteer work	10000,00
Staff, venue, tech, accommodation	20000,00
Monthly events' and international collaborations (tech., venue, accommodation)	10000,00
Media partners	5000,00
Other sponsors	5000,00
Artists travel grants	3000,00
Total / Yhteensä	53000,00

Information & Communication

Additional effort and resources were put into developing further Pixelache communication and marketing tools and strategies, through the hiring of a professional press coordinator. Communication was also supported by the large amount of partners gathered around the Pixelache events.

Websites

- Pixelache Helsinki website and permanent blog were updated in 2011. They have received an average of 7500 unique visitors per month.

Printed Materials

- local flyer / 3000 pcs,
- international flyer / 2500 pcs
- poster, 500 pcs
- festival programme.kit / 700 pcs
- festival bags / 150 pcs
- Stickers / 1000 pcs

Mailing Lists

All announcements and releases are sent via Pixelache's mailing lists register. The amount of people following international media art and culture mailing lists (such as Rhizome, Nettime, Spectre...) ranges from thousands to tens of thousands.

Media coverage

Pixelache has received a very good amount of attention from the local and international media, covering a wide spectrum of Pixelache programme parts



PIXELACHE2011
FESTIVAL OF ELECTRONIC ART & SUBCULTURES
HELSINKI >> MARCH 10-13



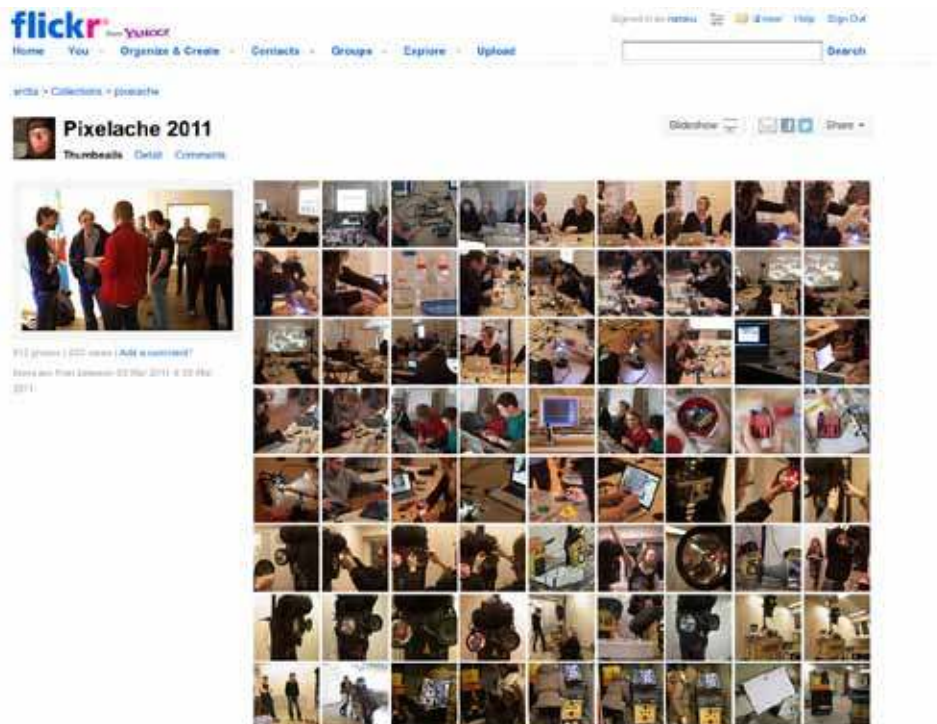
Documentation

Photo Documentation

Pixelache's official photographer is Antti Ahonen and his photos are available for viewing and download from the platform Flickr (www.flickr.com/anttia). A significant contribution to Pixelache photo documentation is provided by various festival participants (search with 'Pixelache' tag on flickr.com).

Video Documentation

Our video documentations are available on Vimeo (www.vimeo.com/pixelache). We got very positive feedback on the video documentation and some of the clips have been viewed by hundreds of people. Continuing to experiment with different formats of video documentation is part of a larger development of our presence on the web, to reach a wider audience online.



Pixelache 2011 in Media

PAPER PRESS

HELSINGIN SANOMAT, Suomenlinna saattaa saada oman rahan, Kaisa Heinänen 9.3.2011

HELSINGIN SANOMAT, Kulttuurin viikko/ Pikselit rantautuvat Suomenlinnaan, Kaisa Heinänen 7.3.2011

HELSINGIN SANOMAT, Omakaupunki.fi 11.3.2011

HS NYT, Kappas, sähkötapas, Matti Koskinen, 10.3.2011

HS NYT, Mitä Nyt

CITY NRO 5/2011, Menot/ Pikseliähky ja Viapori Winter Blues

VOIMA NRO 2/2011, Mutta onko se taidetta? Veikko Eranti

SIX DEGREES NRO 2/2011, Out&See Greater Helsinki

VIHREÄ LANKA NRO 10/2011, Menot

HELSINKI TIMES NRO 10/2011, Where to go / This weeks pick

KANSAN UUTISET NRO 10/2011, Pikseliähkyä Suomenlinnassa

VARTTI NRO 10/2011, Pikseliähky Suokissa

METRO LIVE NRO 10/2011, Sähkö soi Suokissa

SUOMENLINNAN SANOMAT NRO 1/2011, Pikseliähky saapuu Suomenlinnaan

MCD # 62, Pixelache

MCD # 63, Pixelache Helsinki 2011, Dominique Moulon

TV

PIXEL, Yle Fiktion FST5, 11.3.

YLE TV-uutiset, 10.3.

RADIO

Radio Helsinki, Juha Huuskonen Interview 10.3.

YLE RADIO1 Kultakuume, Juha Huuskonen Interview 10.3.

YLE Radio Vega, Juha Huuskonen & maria Duncker Interview 10.3.

YLE Radio Vega, Erik Sandelin & Magnus Torstensson Interview 10.3.

Pixelache 2011 in Media

ONLINE

<http://www.eluova.fi/index.php?id=1151>
<http://www.myscience.fi/index.php?id=189>
<http://fifi.voima.fi/voima-artikkeli/2011/numero-2/mutta-onko-se-taidetta>
<http://www.digitoday.fi/yhteiskunta/2011/03/09/suomenlinna-sai-pikseliahkyn/20113355/66>
<http://www.vihrealanka.fi/uutiset/erikoinen-festivaali-siemenpommeja-s%C3%A4hk%C3%B6ist%C3%A4-ruokaa-ja-keskustelua-kasvien-yksityisyydest%C3%A4>
<http://www.hs.fi/nyt/artikkeli/Taiteilija+kokkaa+s%C3%A4hk%C3%B6tapaksia/1135264416317>
http://yle.fi/uutiset/kulttuuri/2011/03/pikseliahky-festivaali_tarjoilee_sahkotapaksia_2427243.html?origin=rss
<http://luomulehti.com/pikseliahky-festivaali-tarjoilee-sahkotapaksia>
<http://www.t-r-a-c-e-s.net/traces/lounge/109-pixelache-festival-2011>
<http://www.helsinkitimes.fi/htimes/where-to-go.html>
<http://stadi.tv/ohjelma/pikseliahky-2011>
<http://www.m2hz.net/jaksot/pikseliahky-2011>
<http://www.itviikko.fi/uutiset/2011/03/09/pikseliahky-siirtyi-suomenlinnaan/20113383/7>
http://www.aalto.fi/fi/cooperation/in_dialogue/laskennallisen_valokuvauksen_kurssi_pikseliahkyssa/
<http://www.itviikko.fi/uutiset/2011/03/09/pikseliahky-siirtyi-suomenlinnaan/20113383/7>
http://www.aalto.fi/fi/cooperation/in_dialogue/laskennallisen_valokuvauksen_kurssi_pikseliahkyssa/
<http://www.mustekala.info/node/2088>

EVENT CALENDARS

<http://stadissa.fi/tapahtumat/27830/pikseli%C3%A4hky-2011-yleis%C3%B6p%C3%A4iv%C3%A4>
<http://www.city.fi/gogo/tapahtuma/12314/computational%20photography%20return%20of%20the%20unexpected/?tab=images&logged=1>
<http://www.city.fi/gogo/tapahtuma/12895/camp%20pixelache%20yleis%C3%B6p%C3%A4iv%C3%A4/>
<http://www.city.fi/gogo/tapahtuma/12315/signals+from+the+south/>
<http://www.basso.fi/keskustelu/66799/1103-anen-lumo-pikseliahky-klubit-bar-dubrovnik-helsinki>
<http://www.evenemax.fi/FI/Tapahtumat/Tiedot/tabid/90/language/fi-FI/Default.aspx?Evid=160867>
<http://www.evenemax.fi/FI/Etusivu/tabid/88/language/fi-FI/Default.aspx>
http://www.suomenlinna.fi/matkailijan_suomenlinna/tapahtumat/pikseliahky_festivaali.1949.xhtml
http://www.visithelsinki.fi/Suomeksi/Matkailija/Koe/Tapahtumakalenteri/Tapahtumahaku.iw3?showmodul=183&Matko_pid=22046&t=1
<http://www.hyy.helsinki.fi/suomi/3/news/964/>
<http://www.hiap.fi/index.php?page=322&abr=0&event=220>
http://www.aalto.fi/fi/current/events/pixelache_2011_helsinki_festival/
http://omakaupunki.hs.fi/paakaupunkiseutu/tapahtumat/pikseliahky_2011/13.03.2011/00.00/



Christian Noldia kiinnostaa Suomenlinnan historia ja se, että saarelle mahtuu turistien lisäksi merisotakoulu ja vankila.

Suomenlinna saattaa saada oman rahan

Brittitaiteilija

Christian Nold tekee

yhteisöllistä

taideprojektiä

saarelle.

**PIKSELIÄHKY
10.-13.3.**

paikoista. Eivät kaikki saarelatsetkaan välttämättä ole koskaan käyneet merisotakoulun alueella tai vankilaassa."

TAIDETTA ja designia opiskellut Nold on edellisissä projekteissaan käsitellyt rahaa. Viime vuonna hän lanseerasi oman euron. Amsterdamin monikansallisen ja huononmielisen lahjon Bijlmerin etniisiin pikkukauppoihin.

Nold halusi tutkia, mitä alueella tapahtuisi, jos siellä olisi käytössä oma valuutta, "paikalliseuro". Raha syntyi helposti, liimamalla busstijäratikkalipuissa sisällä oleva st-

Kaisa Heinänen HS

HUOMENNA torstaina Suomenlinnassa käynnistyyva elektronisen taiteen pikseli-ähty-festivaali tuo Helsinkiin paljon ulkomaisia vieraita. Yksi heistä on lontoolainen taiteilija **Christian Nold**, 35.

Nold suunnittelee festivaalin kutsusta Suomenlinnaan yhteisöllistä ja uutta mediaa hyödyntävää taideprojektiä. Sen on määrä valmistua vuon-

aiiky-tesivaan tuo ttesihukin
pajien ulkomaisia vieraita. Yksi heistä on lontoolainen taiteilija **Christian Nold**, 35.

Nold suunnittelee festivaalin kutsusta Suomenlinnaan yhteisöllistä ja uutta mediaa hyödyntävää taideprojektia. Sen on määrä valmistua vuonna 2012.

Taiteilijaa kiinnostaa Suomenlinnan arkkitehtuuri ja omalaatuinen historia.

"Kesällä Suomenlinna elää turismista. Silloin lautta tuo vierailijoita saarelle kuin metronomin tahtiin. Tavella Suomenlinna taas on pieni, vain noin 850 asukkaan yhteisö", Nold toteaa.

"Suomenlinna on myös sosiaalisesti monikerroksinen paikka, sillä siellä on merisotakoulu ja vankila. Silti ai-noa asia, joka todella yhdistää kaikkia saarelaisia on lautta."

TÄMÄÄN keskiviikkona Nold vetää suomenlinnaisille työpajan. Siellä asukkaat voivat piirtää asuinsaarensa karttaan omia kokemuksiaan ja tunteuksiaan erilaisista paikoista. Lopulta Nold yhdistää eri ihmisten piirtämät kartat.

Syntyy kartta, joka kertoo alueesta, sen historiasta ja asukkaista paljon enemmän kuin virallinen kartta. Nold on vetänyt karttiyöpäjoja aiemmin muun muassa Greenwichissa.

"Tämä on mainio tapa yhdistää erilaisia kokemuksia

monikulttuurisen ja monopiiraisen lähtö Biljmerin etnisiin pikkukauppoihin.

Nold halusi tutkia, mitä alueella tapahtuisi, jos siellä olisi käytössä oma valuutta, "paikalliseuro". Raha syntyi helposti, liimaamalla bussi- ja taitikkalipuissa sisällä oleva riturarra euroseteleihin. Tunniste tekee rahoista uniikkeja, joten niiden liikkumista alueella voi seurata.

PAIKALLISVALUUTAN avulla raha pysyy kiertämassa alueella, ja paikalliset yritykset saavat tukea. Kun asiakas maksaa Biljmer-eurolla, hän saa alennusta.

"Raha nähdään usein kateksena ja ikaisena. Näin se voi saada aikaan jotain hyvää, ja vahvistaa alueen identiteettiä."

Saattaa olla, että Suomenlinnakin voisi saada oman paikalliseuron.

"Suomenlinnassa turistikot eivät juuri käytä rahaa. Haluatsin tutkia, miten turistien ja saaren asukkaiden välille voisi muodostua parempi suhde. Raha voi myös yhdistää. Eikä teeime yhdessä asukkaiden kanssa Suomenlinna-euron", Nold sanoo.

Suomenlinna Emotional Map
-työpaja keskiviikkona Galleria Augustassa (Susisaari) klo 18–19. Tarkempi festivaaliohjelma osoitteessa <http://www.pixelache.ac/helsinki/>

HELSINGIN SANOMAT, KULTTUURIN VIIKKO, 7.3.2011



Jean Katambayi Mukendin teos *Simulien vittaa kongolaisiin sähköverkkoihin*.

Pikselt rantautuvat Suomenlinnaan

ELEKTRONISEN taiteen festivaali Pikseliläky järjestetään tänä vuonna Suomenlinnassa, alkaen torstaina 10. maaliskuuta. Festari jatkuu sunnuntaihin. Neljään päivään mahtuu seminaareja, kansainvälisiä vieraita ja mediataiteen näytteilyitä.

Lauanlaina 12.3. eri puolilla saarta on esillä taideveoksia ja taidelaboratorioita. Kaupungillakin tapahtuu. Myymälä2-galleriassa Uuden maankadun näytelyssä on kongolaisen Jean Katambayi Mukendin teoksia, joissa yhdistyvät sähkö ja pähvi.

Ohjelma osoitteessa:
www.pixelache.ac/helsinki/suomeksi-2011

MAANANTAINA Savoy-teatteri saa vieraita Malista, kun britti-median ylistämä ja palkitsema Bassekou Kouyate & Ngoni ba konsertoi. Yhtye musisoii ngonilla, joka on perinteinen länsiafrikkalainen kalabassin kuoresta tehty soitin.

PERJANTAINA Kansallisoopperassa tulee ensi-iltaan *Sir Kenneth MacMillanin* klassikobaletti *Marion*, jota ei ole koskaan aiemmin nähty Suomessa.

1700-luvun Ranskaan sijoittuvan tarinan keskuhenkilo on maalais-tyttö, jonka rakkaus väärään mieheen vie kimurantteihin tilanteisiin.

Kappas, sähkötapas

Taiteilija-tutkija Bartakun kokkaamat suupalat nautitaan sähköiskun kera.

RUOASTA S.A. - energia. Viteciul
vareti kiloholotrii, incalzita la
parabrese rpsis milimetri.

Regulationen betreffend je turkija
Razreda od Biser Vasil-pov kod
kuk avdalla "e turkija" - for
be ismailian salihskun kama.
Sukko tuve o turkija, then
than, salla turkija root salla
than pira turkija.

[illegible]

Verdipogon berytus kamoharui
over noctuid larvae caterpillars
PoaM. cytharid, poka vernal
rithonipogon Helianthus
solitarily caterpillars.

Rhytidia artipicta saron tynghi
strobiliformis typologia ja vetteli-
mi, jonne piteo palcos e-tapen
on halsat etimukha postente
malo sarova dromogalloja koi-
vot alanden vilheva varren.

VANDERPUTIN PANEELIT perus-
tuksal vuorokauden Michael Galt
zella kehittämällä arthroplastit
työn arthroplastien, kalsiumi-
lain Millennium pallojen po-
kautaan Galtzella kinnon ova-
lityö kukaan tutkimuskehä: joi-
la on kinnonmuut muun muai-
n Saks.

Tavalhimet aarrakobenniga
vabureraa puoliphrasta pu-
ra (ei sporaa), mura Grassein
kennet beshurraa vabureraa



Maku vaihtelee aika pahasta melkein menettelevään.

[illegible]

Tasa Varbergue voi päättää kintan suljetun jättämään, jossa energia hieraa saksia. alhoit, ottom ruukki ja typpi- ta kintoon kinta jättää koo- voin kintoon.

Toussaint Inouubama oli vanhaheikotien johtajaksi kutsuttu ja oli kaikkien kunnian kappale. Hän oli kunnian kappale. Hän oli kunnian kappale.

"Oryzias latipes" (common name: zebrafish) is a small, tropical fish that is widely used in laboratory research. It is a member of the family Poeyaceae and is native to the region of Southeast Asia. The fish is characterized by its elongated body, large eyes, and a prominent dorsal fin. It is a popular model organism for studying genetics, development, and behavior.

Toumaikos perinatok kathe-
nisi e' egkharisa on onotau-
tatur lapnaxys bezopolianon
agathyeio. Imitas. Vandeput
tas formis sovtevan fieses
populiu sola han kaxiaa etes
trodenta politiman sathos pa-
nietes kaxelle.

"Väitteen mukaan kukaan näin koulusta ei ole ollut tyytymätön, jolla pyydyttiin kehittämään toimintaa näin koulun ja koulun voimavaroilla."

NYT VANDERPUT julijasta 1961
papaja, joulua haan turtun ja raker-
tas uusia syököitä luterista pöytä-
rauhasta.

Also important, our respondents
conveyed unanimous praise.

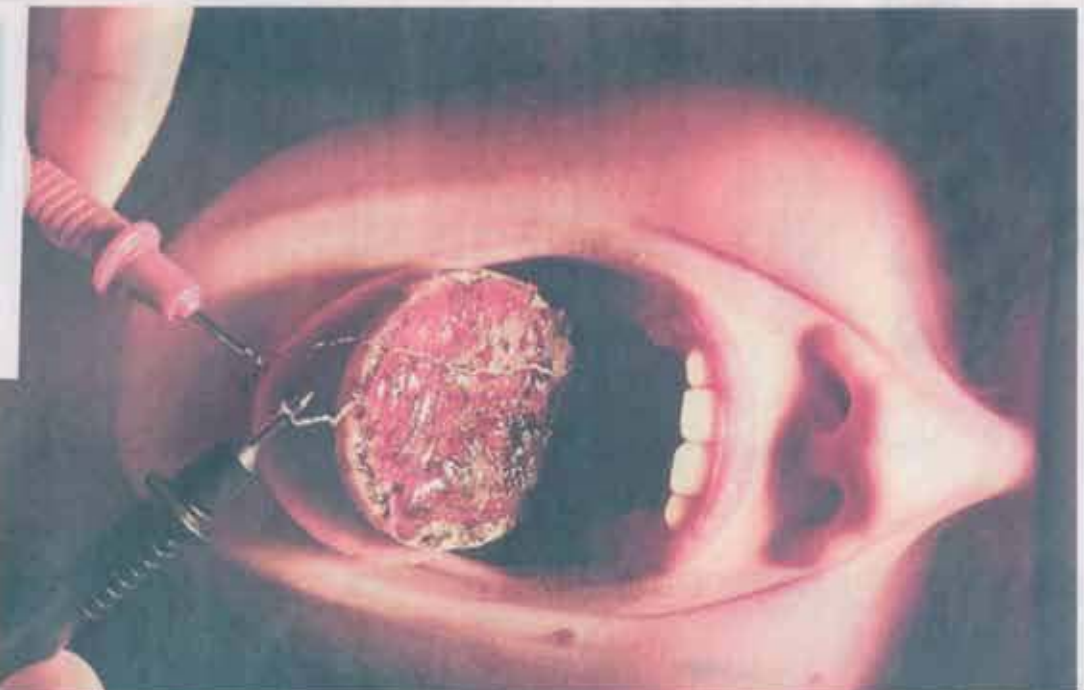
"Tubito saakka olemme tulleet kaksikseni rakentaa uupujan, ja nissa me kaksikymmentä on muuttanut sihtoiseen huoneen."

Atilla sülke ottom muszisz?

"Doit-on m'en faire valantier, si
la pauvre m'achète en tant que
vendeur?"

Matti Mäkelä

puolellykky 2011 Suomenlinnassa
7-13.3. Pöytäkirjat 35 s.
Pöytäkirja 12, 3. Mu 12-18. Vagaa
galleri. Muutamat esittävät toimiston
työkalut. Suomalais Pöytäkirja
Suomalais.



Коккаа ота е-та

A brief note:

- vitale agurhyföld
- hiemum tomopaeae
- purpurum rubra
- rubrae taster ripulasteti
- kalsi churra hussaa sydravlaa koo
- (v)hyrns
- porvalla joutavalla tai kaka

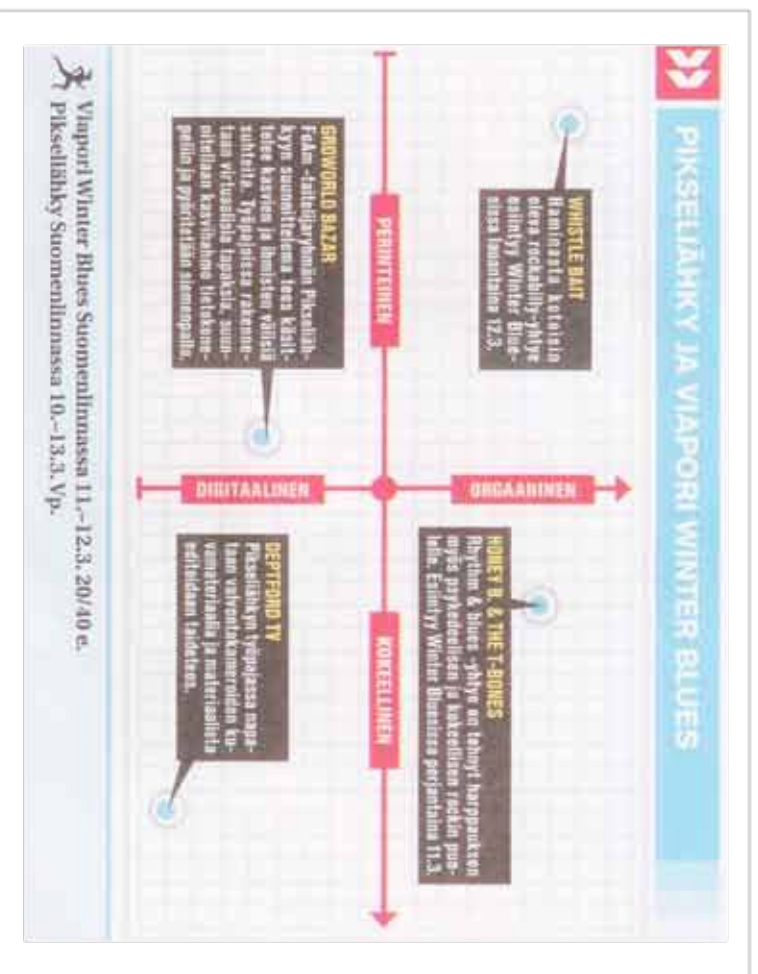
Valmiki's bus:

Kilade Tomuqcheria hatvankettimen
kadalat sopim mader valla kettimeli
dusa on kuttumut, potkale pitala ja
mishonkula.

Selvitä tilaandolasiikin värtämen
ja kalle suos hyllytiedä vntelä poistat
Raamioja hyllyvntästä graffitia kalle
pitäviä, pitämällä hyllyvntästä kalle
ja kalle on pitämällä hyllyvntästä
Lisää hyllyvntästä hyllyvntästä
Tästä hyllyvntästä hyllyvntästä



Susunan e-tapas kefitraan,
mutual satu (yuh.).



HELSINKI TIMES, 10/2011

THIS WEEK'S PICK

Pixelache Helsinki 2011

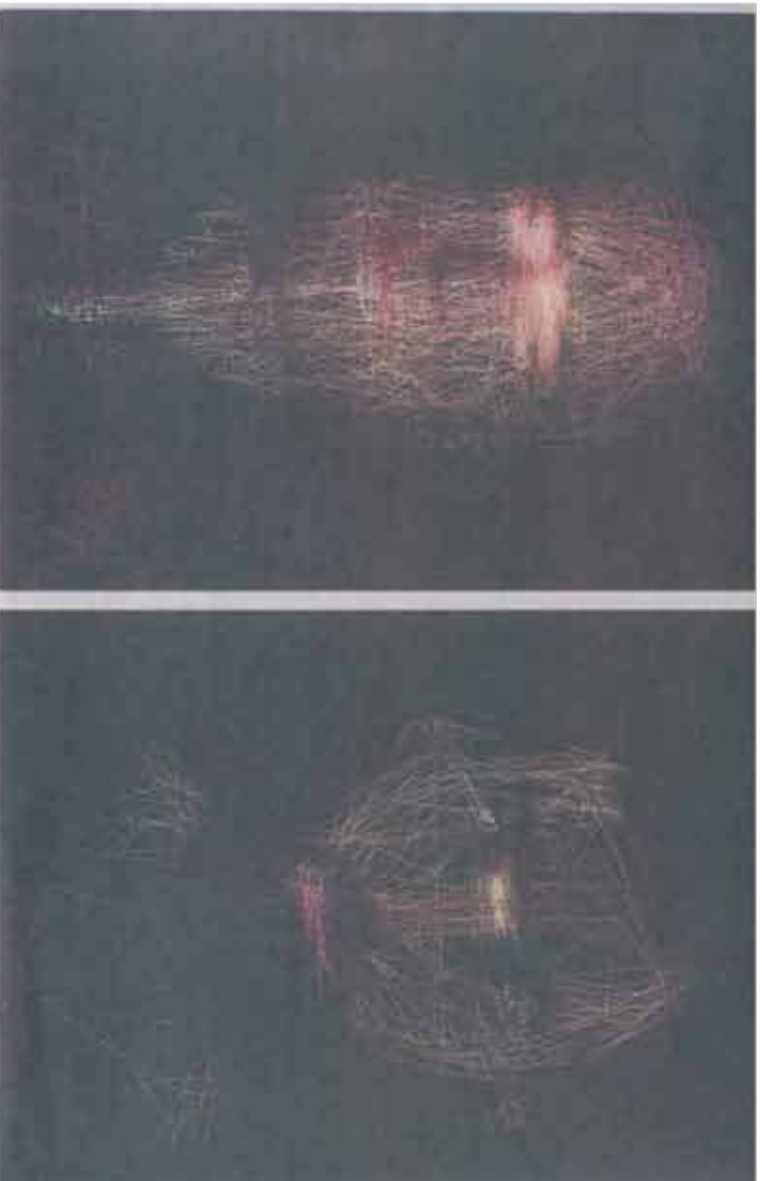
This month sees the festival of electronic art and subcultures Pixelache Helsinki, taking place for the tenth time. The festival programme consists of seminars, workshops, and exhibitions introducing experimental and societal art. Themes such as ecological utopian, the electricity, forprints we leave in information networks and the challenging of geography in communication will be handled during pixelaching.

Every year, Pixelache organizes a programme of art, media and technology projects from South America, Africa and Asia. This year, "Syntho" from the South, presents the Compotea artwork by Katsuhiko Makiuchi, who raises a question for mega-mechanics, geometry and above all, electricity. In his most famous Makiuchi studies on global ecology and urban design, he has a subtle way of seeing it. Another example of his work is "Sander's a prototype for the automatic correction of power distribution power cars being a daily reality in Europe and the rest of Africa. Makiuchi's work is on display at Gallery Myymälä until 20 March, and the artist himself will be in attendance on 12 March.

Most of the seminars and workshops take place on Saturdays. On Friday in the main square, "May me if you will" - the electric forprints we leave in our everyday life are discussed by among others, media critic Aleksandra Laitinen. On Saturday, the group "Phantom" will put on a spectacular concert installation at Puhveliteatteri.

Until 13 March
Galleria Myymälä
www.pixelache.fi/festivaali/festivaali/2011

Jean Katsuhiko Makiuchi's work Ecotone looks at the relationships that exist between nature and technology within our ecosystem. This work is on display at Gallery Myymälä as a part of the Pixelache Helsinki 2011.

[illegible]

Pikseliätkyä Suomenlinnassa

» Elektronisen taiteen festivaali Pikseliähy rantautuu tänä vuonna ensimmäistä kertaa Suomeen!

LAIPPAKORTTI KÄYTTÄ järjestettävä pöytälaulu-
festivaali koostuu työpajoista, seminaareista
ja näytelmistä, jotka esitellään kokkeilla ja
yhäisunallisesti kantaottavaa
taidetta. Tämän keään temoja

Helsingin alueen energiantuotusta korventoivan raideleohaan Power Trainin ja Valtion, ekologinen kasvattamajeli sekä itävaltalaisen Nibi Passanin sosiaalista älykkäitä ihmisiä rohoit.

entillä definiensselle -yhyeen ja korkeitten elektronikan seuran installaatio, joka koostuu saatekyistä, muistikista, integroisidista elektronisesta säätimestä ja videoprojektiosta.

oval muun muassa ekologiset
utopiat, sähköiset jätetie-
toverkossa sekä kokelli-
nen valokuvauks. Toinen

Ennen a Plant Spirit puolesta on kutsuttu voimakkaita ihmisiä, jotka päättävät, onko maailma vielä pelastettavissa.

FESTIVAL IN LITUA Computational Photography on display, joka etsii uusia muotoja digitaaliselle valokuvaukselle.

alkaneen festivaalin se-
minareihin ja työpa-
hin osallistuu yli sata ul-
komaista vierasta: tallel-
poja, turkijoita, hakkerit ja
kulttuurinriitikoita.

osaista ovat basvot. Näyt-
teiden vitraaageja voi nä-
ä oman peittämönsä
osaksi perinteittäneen
perinteitä kassiolehtia. To-
Astin kumia tähtöillä.

Kantamiehen kehitys on voinut vuosien aikana tulla kyllä kysymykseen, mikä perustuu tiettyihin tekijöihin, jotka ovat olleet voimassa. Tässä yhteydessä on kuitenkin syytä muistaa, että tällä hetkellä on vielä paljon tekijöitä, jotka ovat voimassa, ja jotka ovat voimassa.

Wissenschaftliche Fachzeitschrift

sisle ja teisel poolt lühikesed ja lühikesed, avastades
võim paaris on lausa mitu, jollon tapati umak
kehtivalt ar poleid saama. Myllypöytä,
luomista ja "tulehoidon" kootu-

Ulla Tappale esittelee Tarkkumamarkka Hämmerli -projektin, jossa on toteutettu yhteistä tarkkumetta miehitysoireen, mielihyvän kokeen ja aistien.

PRESEASONS 2011 FESTIVAL: Available online
puls 16-12.3, klo 12-18. Onjelmakohde:
pohjoisranta.ac/helsinki/summers-2011

Sähkö soi Suokissa



Kymmenettä kertaa järjestetty Pikseliähky-tapahtuma tuo nyt näytille yhden pk-seudun kiinnostavimmista musiikkiprojekteista. Seuran perustajatus on, että mitä tahansa elektronista laitetta, joka toimii sähkövirralla, voidaan käyttää äänen tekemiseen. Laitte puretaan osiin ja sitä rakennellaan uudelleen niin kauan että se kuulostaa jännältä. Seura on tehnyt tilausryönä laitteita esimerkiksi Jori Huikkosen Acid Symphony -teosta varten sekä Tuomas Toivonselke.

Kokeellisen elektronikan seuran kädenjälkeen

Pääsee tutustumaan lauantaina Suomenlinnassa. Paartistihuoneessa on esillä defumensemble-yhtyeen ja Kokeellisen elektronikan seuran tilallinen ja audiovisuaalinen installaatio, joka koostuu sävelletystä musiikista, improvisoidusta elektronisesta äänimaailmasta ja videoprojeksoinneista.

Pixeliähky järjestetään ensimmäistä kertaa Suomenlinnassa. Lauanrain yleisöpäivässä tapahtumat leviävät ympäri linnonitsaarten. ● METRO LIVE

CAMP PIRELACHE SUOMENLINNASSA LA
12.1. KLO 12-18. LIPPUKASSA WWW.PIXELI
LACHE.AC

VARTTI, 10/2011

VARTTI, 10/2011

LAUANTAI

PIKSELIAHKY 2011
Suomenlinna klo 12-18.

Vapaa pääsy.

ETELÄ-HELSINKI Kymmenettä kertaa järjestettävä elektronisen taiteen festivaali rantautuu tänä vuonna Suomenlinnaan. Nelipäiväinen tapahtuma koostuu työpajoista, seminaareista ja näytelystä, jotka esittelevät kokeellista ja yhteiskunnallisesti kantavaa taideetta. Ulkomaisten vieraiden joukossa on taiteilijoita, tutkijoita, hakereita ja kulttuurikritikoita. Lauantai on yleisölle suunnattu avoimien ovien päivä, jolloin tapahtumat leviävät eri puolille saarta. Ohjelma: www.pixelache.ac/helsinki/suomeksi-2011.

Pixeliähky Suokissa

KYMMENETTÄ kertaa järjestettävä elektronisen taiteen festivaali Pixeliähky rantautuu tänä vuonna ensimmäistä kertaa Suomenlinnaan. 10.-13. maaliskuuta järjestettävä festivaali koostuu työpajoista, seminaareista ja näytelystä.

Pixeliähkyn yleisölle suunnattu avointen ovien päivä on lauantaina 12. maaliskuuta kello 12-18.

NEURAL

media art - hacktivism - emusic , since 1993

12" activism art biotech book bookshop CD cd+ cd-rom code copyright dvd floppy disk hacking hacktivism interactiv
psychogeography radio religion robot science software sound sound art surveillance theatre tv video videogame visu
circuit bending deep drone electro electronic dance electronica ethnic experimental field recording field recordings
microsound minimal minimal techno noise pieganism playlist post rock prepared pia

. MEDIA CULTURE

art , hacktivism

Simulen, funny electric control



The genesis of "Simulen", a work by Congolese artist Jean Katambayi Mukendi exhibited at Pixelache 2011 festival in Helsinki, is very delicate. From the functional point of view it is a prototype for the automatic correction of electricity distribution trouble. The spark that triggered its creation is the absolute anarchy of the electrical infrastructure of the city where the artist lives, Lumbumbashi in Congo, which often experiences an annoyingly intermittent power system. Beyond any doubt this situation is a legacy of the chaotic and unregulated growth of the city's infrastructure, but the object of

the artist's reflection is independent from the political denunciation. The problem is that people are exasperated by the constant brownouts and terminations of service and they often manually tamper with the electrical wires, sometimes causing more short circuits, overloading and dangerous tangles of wires. Simulen, instead, is impeccable in its appearance. Revealing the technologies inside, the device's shell is made entirely of paper and reassuring paperboard cubes, tinted with soothing pastel colors. Its slender frame is similar to the polychromatic ancient totems, and the knobs and the buttons are typical of a robot. Always exhibited with Simulen are some precious drawings that illustrate the inner workings with a remarkable attention to detail, and they are so clear and well-made that they become an integral part of the work. This project, without being didactic, shows how artists can help the members of their communities, using very lo-fi but brilliant technology.

Chiara Ciociola

Posted at 12:10 PM - Jun 21/2011

• Mikäli Facebook-profiilikuvasi on päätynt epäilyltävälle deittisivustolle, on kaksi mahdollisuutta: takana ovat puolirikolliset oikeat deittisivut – tai mediataiteilijat.

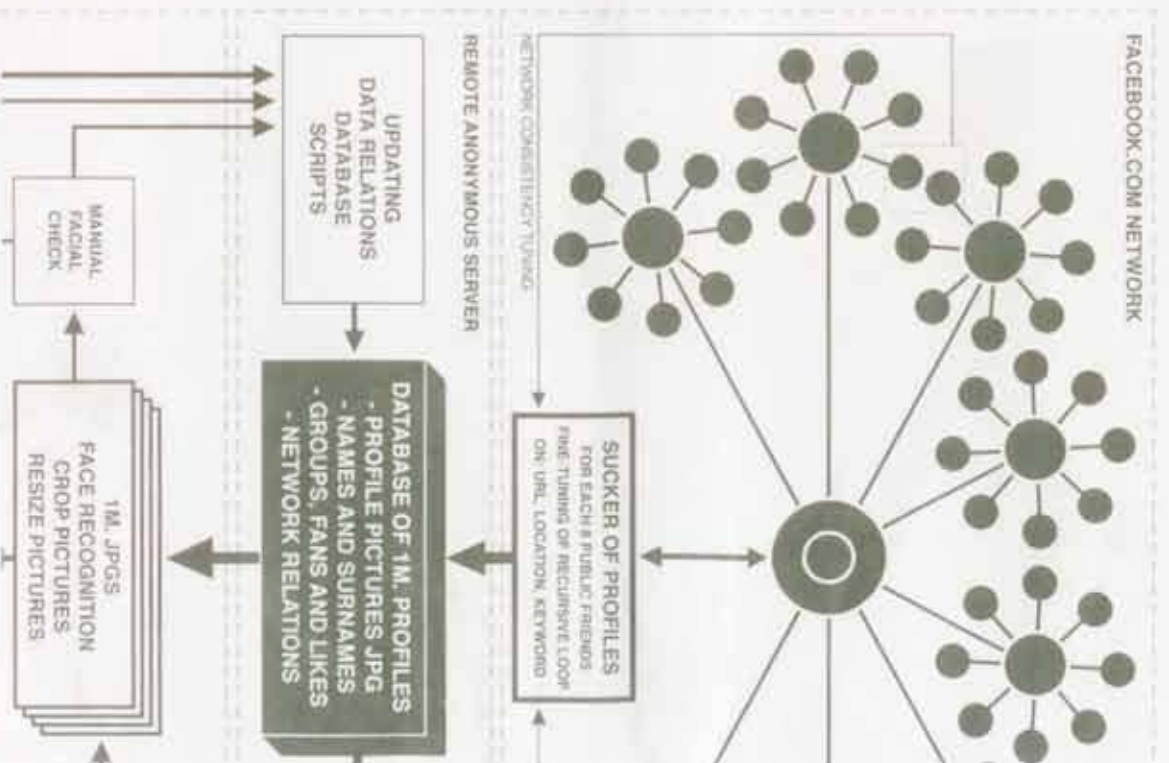
A IVOTSSAMME ON OSA, joka on erikoistunut alnoistaan kasvointimistukseen. Kasvot paljastavat itsestämme enemmän kuin haluaisimme, ja toimivat usein verkkondentteerimien pohjana.

Tästä ajatuksesta lähtee läikkelle italialaisten mediataiteilijoiden Paolo Cirron ja Alessandra Ludovicon taideprojekti Face-to-facebook.com. Cirron ja Pissarelly-festivaalin Suomenlinnaan tulossa oleva Ludovico kaapivat Facebookista miljoonia julkisesti saatavilla olleita profiilikuvia, pyörittävät ne kasvointimistushohjelman lävitse ja julkaisevat itse rakentamillaan deittisivulla Lovely-faces.com.

Itse kuvat ja muut tiedot joutavat myös Facebookiin, eivätkä Cirro ja Ludovico vienneet mitään, mikä ei olisi ollut kenen tahansa verkkokäyttäjän saatavilla. Verkkosivu ehti olla auki alle vuorokauden ennen Facebookin lakimiesten ehdotonta vaatimusta sulkea lakimiesten ehdotonta vaatimusta sivun salkeemisesta ja "varastetun datan palauttamisesta". Päivä pöki, mutta kun yhteydenottoja se pyyntä poistaa tietty kuva sivulta, mikä yhteistyöhentunista toisista deittisivulta, ja pyynnistä lisästä käyttäjän kuva ja viitälä ohjeita tappouhkausta. Puhumme takaa kymmenestä tiedotusvälineestä CNN:stä lämpö Timeen.

SAMOILLA APAJILLA mediataiteilijoiden kanssa liikkui myös vähemmän jaloja aikoin varustettuja ja veijareita, esimerkiksi venäläisten "Andrey Andreyev" (oikeasta nimestä ei varmuutta) Bardo deittisivusto. Jällehti kertoi, etään palvelun varastavan Facebook-sovelluksen käyttäjien kasvot nähtävät ja kuvat ja luovan niistä profiileja deittisivulle.

Mikä on Bardon ja Lovely-Facesin välinen ero? Bardon tavoitteena on tehdä rahaa, Cirron ja Ludovicon projekto pyrkii olmaan taidetta ja nostattamaan tietoisuutta Facebookille ja muille palveluille antamamme tiedon



luonteesta ja helposta saatavuudesta. Bardon toiminta laenee riisollista, Cirron ja Ludovicon eikka ei.

CIRRON JA LUDOVICO eivät olleet ensimmäistä kertaa apajilla. He ovat myös aiemmassa taiteissaan käyneet internetin jättäneiden kimpussa. Käytännällä hyväksien kaupan esikatselutunnin, he vuonna 2006 "varastivat" Amazon.comista tuhansia kuvia ja printtasivat niitä näyteltyhinsä. Googlen kimpussa taitelijat kaivat huijareilla hakujalla mainosohjelman avulla rahaa, joka käytettiin Googlen osakkeiden ostanseen. Osakkeet luovutettiin satoille, jonka takoituksena oli jakaa firman omistus osanottajille.

Välitkyky on, poikkeavatko duon teokset jollain tavalla Facebookin, Amazonin ja Googlen omasta toiminnasta?

Me luovutimme Facebookille osan itseämme ja indetereettiamme kuvien muodossa ja Facebook myy sen eteenpäin hyvällä voitolla. Käytännössä mahdollisuutemme kontrolloida sitä,

miten Facebook käyttää tietojamme, on hiukan. Lovely-faces.com etoa toiputa hyvin vähän Facebookin perustajan Mark Zuckerbergin aiemmasta verkkopalvelusta Facebookista.

TOISALTA ME KUULUTAJAT myös saamme jokin vähäkaupassa. Saamme päättymättömän linkin virran, kerron pyysä perillä alla-asesta-veroiden edustamuksesta ja mahdollisuudet takentaa identiteettiamme. Cirron ja Ludovicon perustettiin paikalliskäyttöä saattakin odottain tyhjiä heidän taiteensa merkityksellä.

Jos Facebook perustuu samantaiseen käyttäjien identiteetin myyntiseen, eivätkä kaikki Facebookin puoli miljaridia käyttäjiä silloin hiljaisesti hyväksy juuri tällaisen toiminnan?

VEIKKO ERÄNTI

www.lovely-faces.com, www.face-to-facebook.com

Pihasilanky 10-13-3 Suomenlinnassa
Lähetöja <http://www.pirilachie.ac>

Verkkosivu ehti olla auki alle vuorokauden ennen Facebookin lakimiesten ehdotonta vaatimusta sulkea

[illegible]

Loikka

► **24.-27.3. Andorra, Bio Rex**



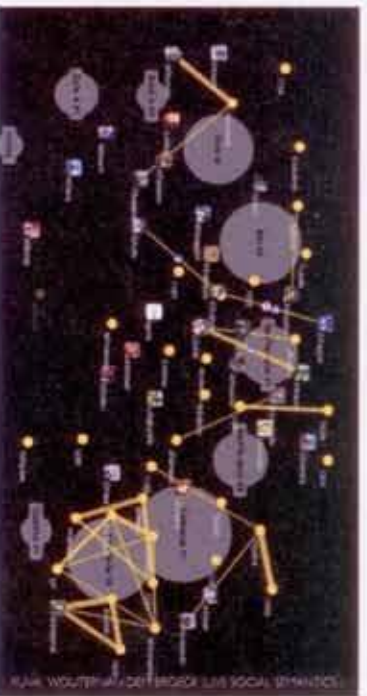
Loikka-tanssieleokuvafestivaalin teeman Tanssin monet genrit puittessa esitellään jälleen laajasti ranskankielisten maiden tanssielekuvaa. Mukana elokuvia Kanadasta, Belgiasta ja Ranskasta sekä mm. Pierre Coulibeulin arkkitehtuurilla leikkitelevä elokuva Pavillon Noir koulutaisnäytöksessä.

► www.loikka.fi

En 2011, importante programmation des pays francophones au festival de films de danse.

Pixelache

► **10.-13.3. Suomenlinna**



Elektronisen taiteen festivaali kokoaa koko joukon ranskalaista toimijoita, projekteja, kollektiveja ja verkostoja kuten CREALAB, LABtoLAB, Le Mag/Lab.

► www.pixelache.ac/helsinki/

www.francofoniat.fi

**FRANKOFO
JUHLII..**

PIXELACHE MAPS IN ART

PIXELACHE HELSINKI, 2011

Pixelache a été fondé par Juhana Huuskonen à Helsinki en 2002. Depuis, c'est un véritable réseau international qui s'est constitué. Le commissaire d'exposition Mathieu Marguerin et Hevin Bartoli, l'un des membres du collectif RYbO, préparent ensemble la version française du Mal au Pixel qui se tiendra à Paris en juin prochain. Mais revenons à la dernière édition du festival finlandais qui s'est tenu principalement sur les îles de Suomenlinna en mars 2011.



2011
édition
2011

Cartographies et territoires

Des formes étranges se construisent sur les cartes qui sont vidéo projetées derrière la curatrice indépendante Susanna Jaskko lorsqu'elle introduit le colloque *Map me if you will*. Ce sont les œuvres géographiques et animées des membres du duo Jodi dont on apprend bien peu de choses si l'on se contente de visiter leur site. Web car on se perd dans les profondeurs du code. Ils créent en effet plus qu'ils ne documentent leurs données : motifs artistiques de systèmes d'exploitation, de jeux vidéo ou de services Web.

Aller à l'adresse, globalmove us revient à observer la carte d'un territoire dont on ignore tout puisque c'est la machine qui le choisit à notre place. On y devine, ici un fond marin, là un désert. Mais peu importe le lieu quand ce sont les lignes de Google Map qui, les vites après les autres, finissent par former un dessin. L'application dont les artistes se sont saisis est d'une extrême précision, dépliant la carte au sein de la fenêtre du navigateur comme le fait un dessinateur de moyens formats sous sa main dominante. Ici, c'est la planète toute entière qui défie sous nos

yeux, alors que les assemblages d'icônes recouvrent des territoires dont la densité surpasse tout les plus ambitieux des Land art.

Monnaies locales

Tous les intervenants du colloque, à l'instar de Christian Nold, ont un rapport privilégié aux cartes ou territoires. Ce dernier, après avoir cartographié les émotions de gens ordinaires durant des expériences de *bio mapping*, s'est intéressé aux monnaies locales. Il a grandi à Leuven, dans le Sud-est, et habite actuellement à Brixton, dans le sud de Londres. Il est donc habitué aux monnaies locales comme les Leuven et Brixton Pounds. Mais c'est dans un quartier d'Amsterdam, le Bijlmer, que Christian Nold a décidé de traquer les monnaies échangées d'une étrange monnaie afin d'en dresser des cartographies. Il a, pour ce faire, eu l'idée de decodifier les puces RFID (Radio Frequency Identification), de tickets de transports usagés pour les coller temporairement sur des coupures de cinq et dix euros. Ainsi cashemises, les billets dont la puce est unique peuvent alors être scannés par les marchands participant à l'usage du Bijlmer Euro en offrant des réductions aux possesseurs de cette monnaie locale. Les cartes interactives qui résultent des mouvements de tels billets révèlent de possibles associations entre commerces de proximité à l'échelle où nous sommes le plus en plus sensibles aux bilans carbone des produits que nous consommons.

40 mcd

40 mcd



Fris Langa & Studio LA,
Polder, 2010-2011.
Sout de l'Empire Soeur.

Christian Nold, Gijmer Barn,
2009.

Ma Passat,
Zoo, 2010.



PIHELACHE HELSINKI, 2011

Juha Huusonen founded Pihelache in Helsinki in 2002. Since then, a truly international network has emerged around it. The curator, Matheu Marquetti along with Heiko Bartel, one of the members of the Pihel group, have prepared the French version, Mat ou Pihel, which will take place in Paris next June. But let's first return to the latest edition of the Finnish Festival, which was held primarily on the Suomenlinna islands in March 2011.

Cartography and Territories

Seeing shapes appear on the maps that are video projected behind the independent curator Susanne Järvelin when she opens the symposium *Map me if you will*. There are the graphic and animated works of the members of the Jodi Duo, of whom we can know but little if we content ourselves with visiting their website, because one is quickly lost in the depths of code. They are in fact more interested in creating than in documenting their findings of operating systems, video games or Web services. Going to the address gladiators are anxious to observing the map of a territory of which we know nothing because it is the machine that chooses its content. We can make out a window here and a desert there, but the floor itself disappears little as it is the Google Maps terrain that creates a shape, one known after the other. The application the artists have appropriated is extremely precise, moving the map within the window of the browser like the non-drawing

hand does. Here it is the entire planet that passes under our eyes, while the glimmers of known cover territories that are so vast they would satisfy the most ambitious Land Artists.

Local Currency

All the participants of the symposium, on the initiative of Christian Nold, have a privileged relationship with maps in territories. Nold, after having inspired the emotions of ordinary people during the experiences of his mappings, has taken an interest in local currencies. He grew up in Levens, in Sussex, and currently lives in Helsinki in the south of London. He is therefore familiar with local currencies like the Laves and British Pounds. But it was in a quarter of Amsterdam, the filthier, that Christian Nold decided to track every note exchange of a novel form of money with a view to mapping it. The idea he came up with is where this was to temporarily seek the FIAT (Fiat International Identification) instructions from used transport tickets on to live and run over notes. Each chip to map on to those bills, thus transformed into hybrid forms, can be scanned by participating merchants who can offer reductions to those in possession of this local currency. The interactive maps that result from the movements of such bills show the potential for possible associations between local businesses at a time when we are more and more sensitive to the carbon footprint of the products we consume.

The Polder

You have to go from one island to another, though without leaving the maritime territory of Suomenlinna, which is classed as a world heritage site by UNESCO, to get to the Augustus Gallery. Passing through the entrance to the exhibition means hearing the sound of the Caspian (Nauvoletti Central C&C, around which Vincent Gomme from the Aalto Gallery Gallery, members of the Studio La Passat and the designer Sven Rudebeck are basing themselves. Their collective project follows in line with the concept of the habitat

then documentary table, which springs from the course flow to Maki (Anson) standing at MIT. The objects they design together with the help of their fabric are documented on the site of the laboratory, the magazine, "roughly". Among these is a strange wooden truck crisscrossed by thin white with a hole bored through its upper part. The incredible machine drops into the hole has to make its way through the inner trunks and turns the machine has incorporated and built, which is followed out in the form so as to answer "yes or no" to the decision one should or should not take. Should I spend in this young artist who appears to be bewitched by his novel creation?

Bionic Dancer

The finite robots that gesture at the feet of Ma Passat, their designer, evolve spiders. And yet it is Leonardo da Vinci's anatomical book that inspired this Austrian artist. My bionic things, as he affectionately refers to them, are equipped with only one bit of nature: This makes them the most intelligent robot in the world as they only have to go forward or backward. However, spectators can't see them all kinds of instructions, notably when they write to manually "trip" up against them, but they can move around on snow where humans would be crippled. They are even able to reach Helsinki without breaking the layer of ice that covers the Baltic Sea at this time of year. They would "survive" all kinds of catastrophes that might befall us or wipe us out. As for Leonardo's lion, he disappeared a long time ago, but it is said that he stepped in front of Francesco I's and offered him a thorn de Lion.

Artistic smiles

We now leave Suomenlinna to return to the continent, to Helsinki, where there are places such as the Maki Gallery that are associated with the festival. The conceptual Photography exhibition brings together the work of eight artists and among them are Andrew Schindler and Stefan Sieber.

PIHELACHE media art**Le Fabbot.**

Il faut passer d'une ile à l'autre, sans quitter la forteresse maritime de Suomenlinna qui est inscrite au patrimoine mondial de l'Unesco, pour se rendre à la galerie Augusta. Franchir l'entrée de l'exposition c'est entendre le son de la fraiseuse à commande numérique, CNC, autour de laquelle s'activent Vincent Gattinas de la Galerie Ars Longa, les membres du collectif Studio La et le designer Sien Rudanah. Leur projet commun s'inscrit dans la continuité du concept de laboratoire de fabrication, fablab, initié lors du cours How to Make (Almost) Anything du MIT. Les objets qui ils usent ensemble à l'aide de leur fabbot sont documentés sur le site du magasin laboratoire maglab.fr. Parmi eux, une étrange bricole de bois, une Decision Maker percée d'un trou dans sa partie supérieure. La bille métallique que l'on y insère doit parcourir les méandres intérieurs, que la machine à mémoire puis creuse avant de se prononcer en répondant par un oui ou par un non à la décision que l'on doit prendre ou ne pas prendre. Devrais-je abandonner ce jeune artiste qui semble assailli par ses créations métalliques ?

La pensée binaire

Les petits robots qui gesticulent au pied de Niki Passau, leur concepteur, évoquent des araignées. Pourtant, c'est le lion automate de Léonard de Vinci qui a inspiré cet artiste autrichien. My little things, comme il les surnomme affectueusement, ne sont dotées que d'un bit de mémoire. Ce qui est fait les robots les moins intelligents du monde car ils ne savent qu'avancer ou reculer. Pourtant, les spectateurs leurs confèrent aisément toutes sortes

d'intentions, notamment quand ils semblent se "frotter" à eux avec insistance. Cependant, ils peuvent se déplacer sur la neige là où les humains s'enfonceraient.

Ils seraient à même de répondre. Hélas ! Ils passent à travers la couche de glace qui recouvre la mer Baltique en ce moment de l'année. Ils "survivraient" en effet à bien des catastrophes qui pourraient nous atteindre comme nous attendrions. Quant au lion de Léonard, il a disparu depuis bien longtemps, mais on rapporte qu'il s'immobilisa devant François I^{er} avant que son mécanisme ne fasse apparaître une lettre de Lys.

D'artificiels sourires

Quittons maintenant Suomenlinna pour nous rendre sur le continent, à Helsinki, où il est des lieux comme la galerie Miuu qui se sont associés au festival. L'exposition *Computational photography* y regroupe les travaux de huit artistes dont Andrew Schmelas et Stefan Stribbe. Ces derniers ont conçu un appareil photographique quelque peu particulier qu'ils abondamment dans les nuits des spectateurs. Les sujets photographiés se reconnaissent dans l'image vidéo projetée bien qu'il y ait quelque chose de monstrueux dans leurs visages. Le dispositif, équipé d'une application de reconnaissance faciale, y inscriste en effet les bouches d'autrui, en temps réel, pour que tout le monde soit également souriant. Et l'on pense aux réunions familiales et politiques où la bonne humeur est de mise, surtout durant l'insatiable photographie. Les images augmentées de ces jeunes artistes allemands nous rappellent aussi les sourires forcés de ceux qui ont eu recours à la chirurgie esthétique.

Pedroas Schmelas
9 Soen Studios,
Helsinki, Suède,
2009-2010

Sans oublier que Sony l'a fait, puisque le fabricant a ajouté un détecteur automatique de sourire au sein des appareils photographiques de ses derniers gammes !

Du Sud vers le Nord

À la galerie Myrmla2, la quarantaine édition du programme *Signals from the South* est dédiée à Jean Kaumbayi Mukendi.

Il y expose trois pièces dont les problématiques s'articulent autour de notions liées à l'énergie. *Simulacra* évoque les dangereuses manipulations humaines que doivent faire les habitants de la République Démocratique du Congo pour rétablir le courant électrique dont le voltage est des plus instables. Durant sa présentation, l'artiste renvoie à l'enlance afin de justifier son intérêt pour les nombres, son usage inmodéré du carton ou sa connaissance des métaux comme de l'électricité. *Unsilulation* Ecoson est davantage complexe. Elle établit une relation entre nature et énergie. Sur une carte où les continents ont été réorganisés, une matrice de diodes électroluminescentes est connectée à un assemblage de boîtiers contenant divers matériaux organiques. Le public est incité à se saisir d'une manivelle pour activer l'œuvre selon une combinaison imaginaire par l'artiste. Mais c'est sur une représentation du monde que nous agissons sans savoir les résultats de nos opérations alors que nos téléphones portables regorgent de composants nécessitant l'extraction de minerais, qui n'est pas sans conséquences, en République Démocratique du Congo.

Brûlés et musicalité

Quand arrive le soir, c'est au Club Dubomika que les festivaliers se retrouvent. Là où Yann Leguy donne sa performance intitulée *Quel Soir, Quel Prologue*. L'artiste français est équipé de têtes de lecture pour disques vinyles et traque, lui secue, les bruits qui d'ordinaire nous inquiètent lorsqu'il s'agit de nos disques durs. Des boucles sonores s'entremêlent au rythme des rotations des disques et autres magnétophones. Durant toute la performance, il positionne et repositionne méticuleusement les têtes de lectures captant ainsi les petits accidents sonores qui

Jean Kaumbayi
Mukendi,
Bogoro, 2010.
Source: Fiedral
Fiedral





Yanbo Liangbo,
Dissertation
Cracks
Propagation,
2011.



Seawall, E. 2011.
Dust, 2011.
Source: Peter
Verlaan.

se répètent, participant d'une musique définitivement électronique. On pense alors immédiatement aux expérimentations sonores de John Cage ou Empyrean, l'illibilité étant de mise comme à son comble si un son visuel dérange, *écoutez-le*. Quant aux spécialistes qui ont écrit les guides de l'instrumentiste, ils sont instantanément immergés dans un malaise sur son or, tous les sons semblent à leur place, sans redondance aucune.

The Museum

Ce sera tout simplement d'ensemble. Grâce à Médiasat, ses valeurs sont mises à jour, contrairement, le Kosovo, qui n'est pas encore reconnu d'impératrice ultime au sein de l'Organisation des Nations Unies. Les ministères de l'Éducation et de la Santé ont perdu l'attente de l'indépendance. Des personnes sont venues au flux incessant d'un air public pour deux ventilateurs. Les forces se sont donc concentrées à la surface, dans une possible que le vent arrive délectablement. Sans faille, sans même que l'on ait le temps d'y reconnaître que ce soit de l'argent. Enfin, il y a donc la possibilité d'acquiescer, dans une vague «votre projet»

qui semble avoir été déplaçé. Dès qu'une forme apparaît, elle est remplacée par une autre, accompagnée de ses symétriques. Il arrive à les aligner d'un vaste manoir, qui exhalent sans aucune précaution humaine, avec non celle des spectateurs implacables même à révéler les postures, dans l'image, qui semblent soustraies à quelques forces magiques, dont, toutefois par essence.

Dietary Intake

[illegible]

They're coming up with a specific animal cancer that they're looking at in the hands of the species. The subjects photographed most closely resembled the subjects of the study, though there is some disagreement on what they are. The camera, which is equipped with a local computer application, interprets the images of other people in real time as they try to identify it. It makes one think of people in a line-up, where you're looking at a picture of a suspect, especially when you're trying to identify a suspect. The subjects of these young German animals also seemed to be the closest analogs of those who were undergoing plastic surgery. Not to offend anyone in the Plastic and Reconstructive Surgery field, but there have now added an anatomical study before they're moved toward cosmetics.

From the South to the North

[illegible]

Debris and multicasting

[illegible]

To Whom It May Concern:

[illegible]

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 4. **What is the control group?**
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L'EUROPE DES MEDIA LABS | CONTRIBUTION DE DÉS L'UNION ET GÉNÉRIQUE |

[Helsinki, FINLAND /FI]

PIXELACHE

<http://network.pixelache.ac>

/ Depuis sa création, les lignes directrices de Pixelache correspondent à celles de la plupart des média labs.

Expérimentation libre: nous présentons souvent des projets au stade de conceptualisation/projeté/paper, lorsqu'un grand nombre d'options s'offrent encore à l'artiste. Nous nous intéressons aux processus de création collaborative, flexibles, plutôt qu'aux œuvres d'art, objets/produits déjà aboutis. Pluridisciplinarité: il est difficile de classer le travail que nous présentons dans un seul domaine. Il se situe souvent aux frontières de l'art, du design et de la recherche. Il est généralement développé sous forme de collaborations pluridisciplinaires, englobant plusieurs personnes et organisations. Nouveaux outils et nouvelles technologies: leur expérimentation était au cœur de notre activité lors de notre création en 2002. Ces dernières années, nous avons dû élargir nos priorités. En effet, suite au boom des technologies (de communication), une multitude de projets technologiques expérimentaux a vu le jour. Ainsi, nous avons décidé d'acquiescer des projets d'une nature différente, mais toujours en accord avec nos lignes directrices.

Pixelache participe activement au mouvement du libre et partage des savoirs: logiciel open source, matériel libre, travail élaboré et discuté collectivement. Cette ligne directrice ne relève pas d'un principe absolu, mais découle de l'état d'esprit des personnes participant aux activités de Pixelache (il nous arrive aussi d'accueillir des projets commerciaux propriétaires). Chaque média lab a une approche différente aux enjeux du libre. Ils peuvent se focaliser sur le développement de projets commerciaux ou destinés au domaine public. La grande différence entre Pixelache et les autres média labs est que nous ne possédons pas de lab physique, mais existons à travers notre festival annuel et d'autres formes de manifestations (résidences artistiques, workshops, etc). L'activité de Pixelache en elle-même est un terrain d'expérimentation: notre manière de travailler a radicalement changé au fil des années.

// Notre principal événement annuel est le festival Pixelache. Il attire deux cents participants chaque année. Ce sont des artistes venus présenter leur travail ou des personnes engagées sous d'autres formes



Bogusławski Helsinki, Finland



Self-portrait at Paris, France

La plupart d'entre-eux viennent de l'art ou du design, souvent de média labs universitaires. Beaucoup sont aussi ingénieurs, architectes et activistes. Pixelache se distingue des autres média labs de par son lien étroit avec différentes cultures alternatives: la scène Vi, plusieurs réseaux militants et d'autres communautés singulières (par exemple, les concerts punk Bayern ou l'on se bat avec des armes en carton).

Le festival est une plate-forme où de nombreux projets sont montrés au public pour la première fois, souvent sélectionnés simplement à partir d'un plan conceptuel ou d'une musique. Pixelache doit parfois beaucoup s'investir afin de rendre possible leur production. De plus, nous proposons des résidences artistiques permettant de développer de nouveaux travaux, une activité parfois plus laborieuse que l'organisation du festival en lui-même.

Nous organisons régulièrement des manifestations moins importantes (séminaires, workshops) destinées au public d'Helsinki. Nous collaborons avec des universités de la région et nous efforçons de faire vivre la scène locale «grass-root».

// Notre festival annuel ne touche pas que ses participants mais aussi le grand public: de nombreux «circuit» assistent aux concerts, expositions, soirées disco. Leur nombre varie entre 2000 et 10000. Notre objectif est de ne plus nous focaliser sur l'organisation de sources électroniques et de présenter une plus grande variété de projets, souvent à un plus large public. À titre d'exemple, nous pou-

vous citer notre actuelle collaboration avec Helsinki Energia, touléenne compagnie d'énergie de Finlande. Par ailleurs, nous avons lancé un appel à projet d'œuvres d'arts publiques. Deux sont en cours de production. Enfin, Pixelache est à l'initiative d'un réseau international de manifestations et d'événements, avec des «nodes» dans 8 pays (Finlande, Suède, Norvège, Islande, France, Turquie, Colombie et Schigall). Ce réseau englobe également des organisations et scènes créatives diverses.

/// Au cours des dernières années, l'activité de Pixelache a évolué de l'expérimentation des nouvelles technologies à des projets collaboratifs pluridisciplinaires et une implication politique plus affirmée.

Cette évolution devrait suivre son cours. Le potentiel des média labs réside dans leur expertise d'accompagnement de collaborations pluridisciplinaires, permettant ainsi de créer des projets tangibles.

////

www.pixelache.org
www.tuusworra.org
<http://campuier.org>
<http://rytyn.org>
<http://epilaand.org>
www.sainqubridges.net
<http://eycham.org>
www.sosolperruphion.com
<http://dodo.org>
www.we-make-money-not-art.com

use - med



media labs in europe

media lab europe festival 2012

The Pöschke agenda has been from the beginning very close to the projects that many media labs are based on: free experimentation, we often present projects when they are in the very early conceptual/prootyping phase, when a lot of options are still open. Instead of finished artworks or other object/pro-ducts, our focus is on a collaborative, open-ended work processes.

Multidisciplinarity: when the work we present is difficult to categorize - it often falls between the domains of art, design and research. The projects are often developed as multi-disciplinary/collabo-rations, involving several people and organisations.

New tools and technologies when Pöschke started in 2002, the focus was mostly on experimentation with new tools and technologies. The focus has shifted quite a bit over the past years, simply due to the fact that (communication) technologies have advanced so rapidly and there is an environment of experimental technology projects. Therefore we have often been suggesting projects which have leading to do with new technology, but in our agenda in other ways.

Pöschke also strongly supports the idea of free and open sharing of knowledge: open source software, open hardware and work that can be openly shared and dis-tributed. This is rather based on a general

attitude of many people who are involved in Pöschke, rather than an absolute prin-ciple - we also often show proprietary commercial projects. Media labs have the first approach in the sense of sharing and openness - some are focused on de-veloping work for public domain, others in developing commercial projects.

The main difference between Pöschke and other media labs is the fact that we don't have a physical lab space, but rather function via the annual festival event and other means (occasional artist residencies, workshops, etc). Pöschke is an organisation in an experiment in itself - we've been changing the way we work quite radically over the years.

The main annual event we organize is the Pöschke festival. The festival has a core group of about 200 participants - people who are presenting their work, or actively engaged in some other way. Many of these people come from art or design backgrounds, actually from various media labs that exist in universi-ties. There are also quite many arti-sts, architects and activists involved.

One thing that makes Pöschke rather special is that we've also involved people from various subcultures - more notably the V scene but also from various other networks and some rather peculiar communities (for example the known

punk circuits) where people fight using weapons made out of cardboard).

The festival is a platform where a lot of projects are shown for the audience for the very first time and they are often chosen just based on a conceptual plan or sketch. Sometimes Pöschke has to get involved in the production of these projects in quite a large extent. Also, we've been organising specific artist residencies for developing new work, there have sometimes been many work intensive live to share the im-aging of the main festival itself. We also organise regular smaller events (lectures, workshops) for the local scene in the week. We often collaborate with local uni-versities and are trying our best to keep the local grassroots scene alive.

In addition to the core participants at the annual festival, the event reaches a varying number of "natural audience" - people who just the concerts, exhibi-tions or club scene. This number is be-tween 10000/15000 people, depending on the year. Our exhibition plan is to change to focus from club/concert events to more diverse projects which are presen-ted for larger audience. One example of this is the collaboration we have going on with Habitat67 Energy: the fifth lan-guage energy company in Finland. We organised an open call for proposals

for public artworks and one of the pro-jects are now currently in production. Pöschke has also initiated an interna-tional network of events and organi-sations, with nodes in 8 different countries (Finland, Sweden, Norway, Iceland, France, Turkey, Colombia and Senegal). This network also reaches a wide variety of organisations and creative scenes.

Over the past few years, the focus on Pöschke has shifted from experimen-tal work with new technologies to a wider range of multi-disciplinary collaborative projects and work that has a more clear political significance. The development will probably continue in near future. The future potential of media labs lies in their expertise to support multi-disci-plinary collaboration to create unique/val-ue-added projects.

www.bbc.org
www.artsworld.org
http://campnet.org
http://syta.org
http://lepland.org
www.flightpath.org
http://cybournet.org
www.abovegroundproject.com
http://olek.org
www.wg.made-stories-not-art.com

L'EUROPE DES MEDIA LABS | CHATBOUARDINE DES LABS ET RÉSEAU



APPRENDRE ENSEMBLE AU SEIN D'ASSOCIATIONS CULTURELLES EN RÉSEAU

L'EXEMPLE DE PIXELACHE

Comment apprendre de ses pairs - réseau, labs, organisations, individus et communautés artistiques - dans la scène culturelle en réseau et indépendante des nouveaux médias en Europe ?

Bien souvent en partageant des informations via des contenus en ligne ou en participant à des rencontres et des festivals. Ces espaces « physiques » de rencontre proposent généralement des workshops et séminaires, terrains de partage de compétences, introduisant de nouveaux projets et manières de travailler. Dans la plupart des cas, ces workshops sont produits par une organisation et animés par un artiste ou un pédagogue invités pour l'occasion.

Au fil des années, le Festival Pixelache d'Hel-sinki^[1] a suivi cette même approche, en s'intéressant particulièrement aux domaines de l'électronique expérimentale, développement open source, engagements dans l'espace public et plus récemment aux arts biologiques.

Cependant, comme décrits ci-après, les temps d'apprentissage et de partage des pratiques ne se limitent plus uniquement au cadre du festival.

Pixelache Helsinki est une plateforme multiscalaire de développement et de présentation d'art expérimental, de design et de projets de recherche. Depuis sa création en 2002, les workshops et le partage des compétences sont au cœur du programme de son festival, avec pour leitmotiv de faire évoluer le *Do-it-yourself* en un *Do-it-Others* ou *Do-it-With-Others*. Cette approche reflète une tendance d'une pratique sociale, au sein d'une communauté : apprendre des pairs et de manière empirique, à travers la pratique (*learning-by-doing*) et le travail collectif (*doing-it-together*).

Les activités pédagogiques prennent souvent la forme de workshops d'une durée de 2 à 4 jours

et se déroulent dans le contexte du festival,

permettant à l'organisation d'accueillir de concentrer ses ressources et stratégies de communication sur la production de ces échanges d'expériences, de compétences et de méthodes.

Les coordinateurs du workshop bénéficient d'un soutien et d'une visibilité plus importante, tout en partageant la chance de travailler avec un groupe de participants assez spécialisé, enthousiaste, composé tant de locaux que de festivaliers venant de l'étranger.

Les participants et pédagogues peuvent être des spécialistes, des personnes actives ou reconnues au sein de la, ou des, scène(s) Pixelache, à savoir des artistes, des créateurs, designers, producteurs culturels et chercheurs aussi bien que des professionnels travaillant dans des entreprises ou organisations qui recherchent un savoir spécifique et veulent en apprendre davantage. Les "open" workshops attirent généralement des étudiants de l'enseignement supérieur et s'adressent aussi occasionnellement aux jeunes et aux enfants, surtout depuis qu'il y a de plus en plus de tout petits à Pixelache. Enfin, lors de plusieurs éditions, des workshops spécialisés sur l'utilisation d'un logiciel ou d'un matériel open source ont aussi été proposés.

En 2011, plusieurs des workshops du festival sont orientés pour les « professionnels » : choix de thèmes techniques tels que la Bio-electronique, les capteurs issus des technologies environnementales, "think-thank" sur la cartographie de données, un open workshop sur la création de cellules photovoltaïques à travers

l'exploitation de bases. Trois de ces workshops y sont organisés par d'autres labs ou plateformes collectives et le "think-thank" est dirigé par un curateur invité pour l'occasion.

Depuis 2006, des activités pédagogiques ont également lieu en dehors de la période du festival. En 2008, le thème de "TV Université" a permis de faire connaître les activités et événements organisés par le festival tout au long de l'année. Ouverts au public, ces activités ont aussi été suivies par des "étudiants" venant d'horizons différents, la plupart d'entre-eux obtenant un "diplôme" Pixelache pour leur participation. Cette expérimentation a montré que les associations culturelles peuvent susciter l'intérêt de participants pour des activités pédagogiques en dehors du cadre d'un festival.

Depuis lors, un programme d'activités pédagogiques - "Pixeliversity" - a été proposé tout au long de l'année. Certaines activités ont permis de partager et poursuivre la pratique des membres de l'association Pixelache, par exemple Koelbe (Association d'Électronique Expérimentale)^[11] tandis que d'autres événements ont permis d'accueillir des spécialistes de passage à Helsinki.

Cette année Pixeliversity^[12] est composé d'un mix de propositions des membres de Pixelache et des pédagogues ayant été invités. Il se veut à la fois programme à la portée de tous et une "passercelle d'apprentissage" entre professionnels, organisations culturelles, associations à but non lucratif, public, intensif et institutions plus importantes. Une approche de "pédagogie curatoriale" est nécessaire pour aborder la relation entre les différents événements du programme, et la manière dont ils pourraient constituer du savoir et des compétences cumulatives à l'avenir. La réflexion sur comment étendre notre activité à d'autres lieux et organisations en Europe ou plus loin encore, est un autre point critique de travail et discussions futures.¹³

Festival of Pixelation

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Pixel (Helsinki) / Organisations de la dernière

et al. / Festival, Pirelache

[1] www.pixelachefestival.fi

[2] <http://pixelachefestival.fi>

[3] www.pixelachefestival.fi/pixeliversity/

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Suomenlinna sai Pikseliähkyn

9.3.2011 13:43 Elektronisen taiteen Pikseliähky-festivaali käynnistyi Suomenlinnassa. Teemoja ovat muun muassa ekologiset utopiat, sähköiset jäljet tietoverkoissa ja kokeellinen valokuvaus.



Kuva: Martti Kainulainen / LehtiKuva

Helsingin [Pikseliähky-festivaali](#) pidetään kymmenettä kertaa tällä viikolla. Paikkana on ensimmäistä kertaa Suomenlinnan saari.

[Festivaaliviikko](#) tarjoaa keskiyökoosta alkaen yleisötapahtumia. Maksutta pääsee esimerkiksi eri näyttelyihin ja seminaareihin. Osa tapahtumista on maksullisia. Avointen ovien yleisöpäivä on lauantaina, jolloin tapahtumia on eri puolilla Suomenlinnaa.

Pikseliähkyn pääseminaari pidetään perjantaina ja lähetetään myös suorana verkossa. Map me if you will käsittelee sähköisiä jälkiä, joita ihmiset jättävät vapaaehtoisesti ja tietämättään.

Festivaalin kaikkien esitysten ja työpajojen kielenä on englantia. Pikseliähkyn järjestää Piknik Frequency –niminen yhdistys.

Verkossa

[Pikseliähkyn kotisivut](#)



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Pikseliähky 2011 hakkeroituu Suomenlinnaan

Kymmenettä kertaa järjestettävä elektronisen taiteen festivaali Pikseliähky rantautuu tänä vuonna ensimmäistä kertaa Suomenlinnaan. 10.-13. maaliskuuta järjestettävä festivaali koostuu työpajoista, seminaareista ja näyttelyistä, jotka esittelevät kokeellista ja yhteiskunnallisesti kantaaottavaa taidetta. Tämän kevään teemoja ovat mm. ekologiset utopiat, sähköiset jäljet tietoverkoissa sekä kokeellinen valokuvaus.

Festivaalin seminaareihin ja työpajoihin osallistuu yli sata ulkomaista vierasta - mm. taiteilijoita, tutkijoita, hakkereita ja kulttuurikritikoita. Työpajoihin on ilmoitauduttava etukäteen festivaalin verkkosivuilla. Kaikki työpajat ovat englanninkielisiä.

Berliiniläisen Susanne Jaschkon kuratoima festivaalin pääseminaari Map me if you will pureutuu niihin sähköisiin jälkiin, joita jätämme päivittäin sekä vapaaehtoisesti että tietämättämme. Seminaarissa puhuu mm. mediakritikko Alessandro Ludovico, joka on ollut mukana Face to Facebook -projektissa, jossa noin miljoonan käyttäjän Facebook -profiilikuvat suodatettiin kasvojen tunnistusohjelman läpi ja niiden pohjalta luotiin kuvitteellinen deittisivusto Lovely-Faces. Seminaariin järjestetään Pajasalissa Suomenlinnassa perjantaina 11.3. ja se on yleisölle ilmainen.

Pikseliähkyn yleisölle suunnattu avointen ovien päivä on lauantaina 12.3. klo 12-18, jolloin tapahtumat levittäytyvät eri puolille saarta. Näyttelyistä, luennoista ja "taidelaboratorioista" koostuvassa ohjelmassa ovat mukana mm. Helsingin alueen energiankulutusta kommentoivat taideteokset Power Flower ja Valo-Ioinen, ekologinen kasvitahapeli Draw a Plant Spirit sekä itävaltalaisen Niki Passathin sosiaalista älykkyyttä simuloivat robotit. Ulla Taipale esittelee Tutkimusmatka Itämerellä -projektin, jonka puitteissa on toteutettu mm. jätteistä rakennettu merikelpoinen, tuulivoimalla kulkeva alus. Suomenlinnan Paarlastihuoneessa on esillä defunensemble -yhtyeen ja kokeellisen elektronikan seuran tilallinen installaatio, joka koostuu sävelletystä musiikista, improvisoidusta elektronisesta äänimaisemasta ja videoprojisoineista

Festivaaliviikon aikana järjestetään runsaasti työpajoja. Kansainvälisen FoAM -taiteilijaryhmän suunnittelema Growworld Bazaar keskittyy ympäristöteemoihin ja pohtii kasvien, ihmisten ja teknologian suhdetta. Ryhmän järjestämissä työpajoissa voi esimerkiksi oppia kuinka kasvien yhteyttämisestä tutkimalla syntyvä sähkövirtaa ja herkuksia ruokalajeja, "sähkö-tapakasia". FoAM on polkkitaitteellinen ryhmä, johon kuuluu niin taiteilijoita, puutarhureja ja kokkeja kuin tekniikan ammattilaisia ja tieteentekijöitäkin.

Pikseliähkyn vuosittainen Signals from the South -sarja jatkuu kongolalaisen Jean Katambayi Mukendin näyttelyllä Myymälä2 galleriassa. Pikseliähkyn klubien musiikiohjelman on tänä vuonna koostanut Aänen Lumo.

Lisätietoa festivaalin ohjelmistosta: www.pixelache.ac/helsinki/suomeksi-2011